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Roll over, Peter Duchin. D.J. Mark Ronson, the darling of Park Avenue hostesses and hip-hoppers alike, supplies the soundtrack to the city's new social scene. By Nancy Jo Sales

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Contents May 8, 2000

"It's not like we're the Kennedys or anything."
MARK RONSON, PAGE 26

26 Ronson Family Values

By Nancy Jo Sales

Whether sitting down to a family dinner at Moomba or attending the Costume Institute Ball at the Met (D.J.'ed by eldest son Mark), the city's most socially agile family always seems to be at the newly formed crossroads of hip-hop and high society, where Nan Kempner sways to the sounds of Big Pun. If only Edith Wharton were alive today.

34 Counterpunch

By Nina Teicholz

Stanley Crouch made his name as an intellectual prizefighter, but he lets his guard down with his first novel, *Don't the Moon Look Lonesome.*

36 Closet Case

By Wendy Goodman

Anyone can turn a grand loft into a smartly edited space worthy of a shelter mag; it takes real artistry to do it with a tiny *studio.*

42 Outsider.com

By Simon Dumenco

For the media-obsessed, the first click in the morning is medianews.org, a Website operated by one man—Jim Romenesko—who devotes ten hours and ten cups of coffee a day to what those in the know should know. So what if he operates out of a one-room apartment in Evanston, Illinois.

Gotham

13 A cancer diagnosis leads to a role reversal for Hizzoner; the tightwad tycoon talks

15 Gotham Real Estate

Rupert Murdoch unloads his Hampshire House apartment

18 Gotham Style

Avoid the wet look; blue-tip locks

Departments

9 Intelligencer

Beth Landman Keil
With Ian Spiegelman

20 The National Interest

Lawrence O'Donnell

McCain says he doesn't want to be VP. He should read this.

22 Media

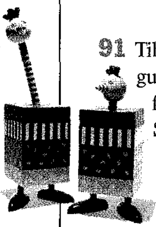
Michael Wolff

Can mainstream publishers learn anything from the sex-fetish press?

24 The Cultural Business

Jeremy Gerard

David Merrick and Alex Cohen in their heyday—now *there* was a wild party



Marketplace

48 Best Bets

Corky Pollan

The lightest tennis racket ever; Nanette Lepore's funky fabrics

50 Smart City

Jod Kaftan

Riding on fumes? Consult our map of car-friendly New York.

52 Sales & Bargains

Shyama Patel

If you're a fool for sandals, this is your season

69 Net News

Hillary Rosner

C. O. Bigelow opens a cybershop; the best map sites

The Critics

70 Movies

Peter Rainer

Natalie Portman's airy angel; *Time Code*'s pointless gimmickry

73 Theater

John Simon

Flawless performances drive *Jitney* to success

75 Art

Mark Stevens

Swiss import Pipilotti Rist takes stock of our cluttered lives

77 Television

John Leonard

Why would Disney want to remake *Pinocchio*?

79 The Insatiable Critic

Gael Greene

Mario Battali and Joe Bastianich hit another home run with Esca

Cue

91 Tibor Kalman; *Gladiator*; a guide to the city's best alfresco eating; Stephen Sondheim's 70th birthday

Misc.

Letters........................6
***Guardian* Crossword**......136
'Cue' Crossword
by Maura B. Jacobson..............136
Classified...............................122
Strictly Personals.....................131

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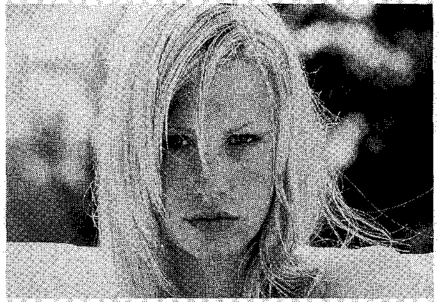

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Entitlement Check

Deconstructing the new New York narcissism; the value of life experience in a tech-driven business environment; two angry trainers vs. one proud plastic surgeon.

ALEX WILLIAMS WRITES, CONCERNING the young, rich, and hip in New York, that they have "an almost scary sense of entitlement" ["Washed Up at 35," April 17]. "An almost scary sense of entitlement"? Did Mr. Williams read last summer's Hamptons issue? Does he not go out in this city? Even the once edgy and wonderful meatpacking district is now overrun by models, baby moguls, and the tragically hip cyber gentry—all of whom treat bartenders, wait staff, and others working in wage-labor positions like trash. The new New York, the one in which anything under $150,000 cannot buy you a decent place to live, is all about scary, self-constructed notions of entitlement. I am 30 years old, make under $20,000 a year, am happily married, have good friends, know the last few good bars in this city, laugh a lot, and don't take life too seriously, and I feel young when I read articles like this one. But reading it reminded me that we live in a world where notions of entitlement, engendered by race and class privilege, go unquestioned.

Dr. Paige West
Department of Anthropology
Rutgers University
NEW BRUNSWICK, N.J.

WHATEVER HAPPENED TO "SLOW AND steady wins the race"? I would be interested in reading a follow-up 30 years from now, because it is he (or she) who ends up with the most toys who wins.

Marc Joseph Krasnow
MANHATTAN

BY QUOTING A SOURCE WHO SAYS "NOW 22-year-olds are the Establishment," Alex Williams creates a distorted picture about the power and influence of twentysomethings. The majority of businesses in Manhattan are run by an elite of 40-, 50-, and 60-year-olds who would choose someone with real-life experience over a twentysomething anytime. Many of these young hopefuls suffer from deficiencies too long to list. They're fodder for a battlefield that is constantly replenished by a new generation naïve enough to believe that gravity can be defied. Before they turn 35, they will be washed up. It takes more than a cellular phone to succeed.

Anne Marie Kunz
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

YOU GUYS MADE THE RIGHT DECISION TO phrase your cover headline ["Washed Up at 35?"] as a question instead of a declaration. I myself came away doubting Williams's thesis. For example, Williams offers a quote from a 27-year-old who claims that older people "dye their hair and get nose rings" as proof that folks over 30 are desperate to look young—but that observation could easily be interpreted as evidence that people born in the sixties groom themselves in such a manner because they *are* young. And then there's the matter of the "35 Under 35" list: 28 are in their thirties, and 6 are already 35. Thanks for helping me realize, ironically, that the answer to the question on your cover is no.

Reena Jana
MANHATTAN

IS IT POSSIBLE THAT WOMEN UNDER 35 aren't doing anything noteworthy? From the looks of your "35 Under 35" list, most of us must be home, barefoot and pregnant.

Rachel B. Tiven
BROOKLYN

Weighty Matters

AS A PERSONAL-FITNESS TRAINER, I WAS OFfended and disappointed by the April 17 article "Your Trainer's Secret," by David Colman. He writes that trainers "have fearsomely perfect physiques and tend to reel off their minuscule body-fat percentages as eagerly as if they were peddling low-interest mortgages," and quotes surgeon Dr. Helen Colen as saying, "Trainers are people who are obsessed with their bodies. Obsessed! So you better believe that they are going to want to have liposuction." I—and most trainers I know—have a healthy, athletic body but am far from perfect. It is an understanding of anatomy, physiology, and biomechanics that makes a good trainer, not a "six-pack." The ability to have and to give my clients a greater body awareness and sense of well-being and a healthier life is far more valuable than the ever-elusive perfect body. I would never undergo or recommend liposuction, and I resent Colman's sweeping and degrading generalizations.

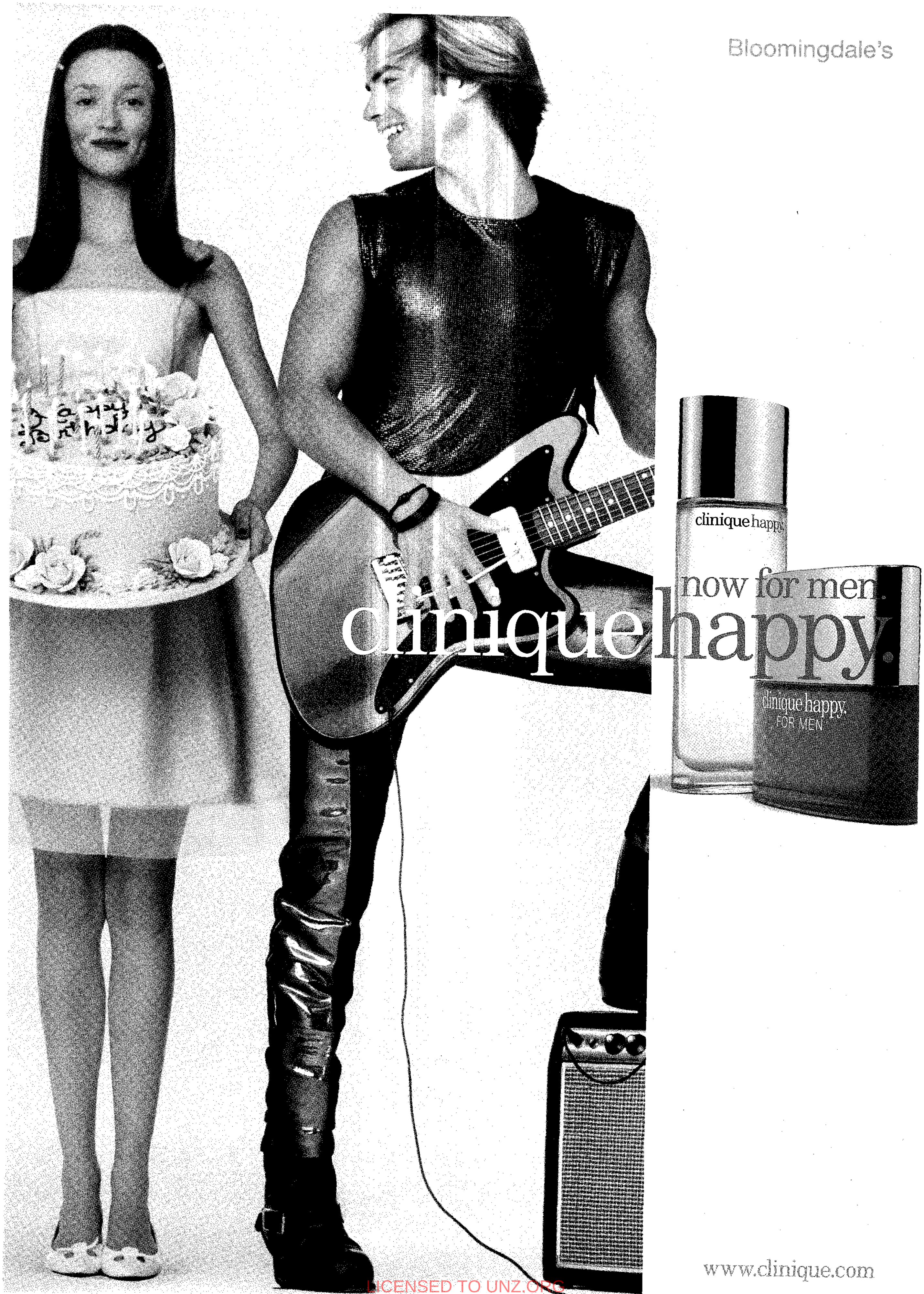
Hayley Sparks
MANHATTAN

I'VE BEEN A PERSONAL TRAINER FOR FIFteen years and have worked in the best gyms in the city alongside the city's best trainers. These are the real trainers. These are people who practice what they preach and truly put in the real work to keep themselves fit. I myself, after having a baby, am in the best shape of my life, and I owe it all to hard work and proper nutrition, not to a doctor's handiwork. I am insulted that the author lumped all trainers in this obviously uneducated, lackluster group of slobs who call themselves professionals. It doesn't surprise me to hear that doctors would advocate liposuction over exercise. People are always looking for an excuse not to exercise and eat properly. So why not say that it's impossible to achieve a nice physique without plastic surgery? Isn't that a lot easier than actually having to do some work? I would invite Mr. Colman to a training session with me to see what training and life fitness are really all about.

Teddi Bryant-Ruiz
RIVERDALE

I WAS GLAD TO SEE THAT THE TRUTH ABOUT optimizing body contour finally surfaced. Neither lipo nor exercise in and of itself can be as effective as the combination of the two. Lipo removes genetically programmed extra fat cells—i.e., quantitative excess. Diet with exercise modulates the volume or size of the body's fat cells while sculpting the body's muscle mass. No diet or exercise program can remove excess fat cells—only lipo removes them. Plastic surgery is a powerful tool, one that in the right hands can transform lives for the better.

Andrew Kornstein, M.D.
MANHATTAN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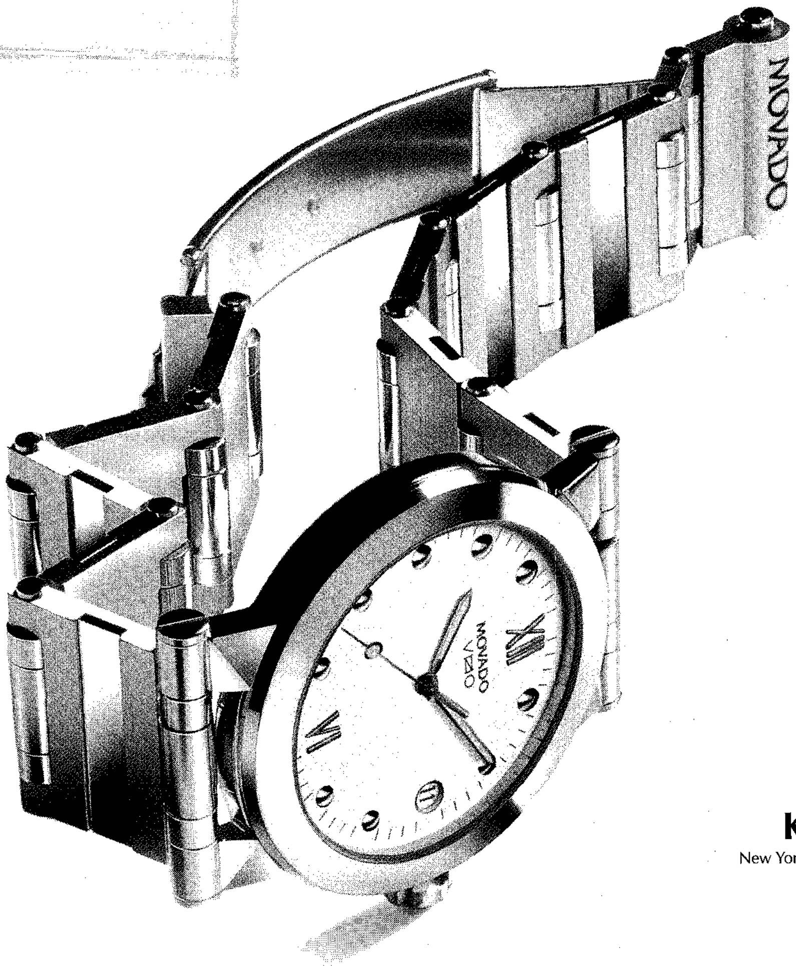

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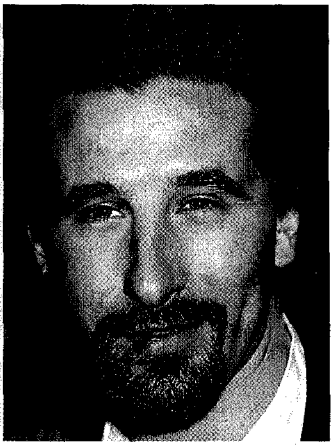
BILLY BALDWIN'S ONLINE ADVENTURE

Leonardo DiCaprio isn't the only hunk in Hollywood with an eye for serious journalism. Long Island thespian **Billy Baldwin** (pictured) has signed on to a still-unnamed Website being launched by Novix Media, the company run by **Michael Berman**, co-founder with John F. Kennedy Jr. of *George* magazine. Baldwin tells Intelligencer, "I'm going to take the lead on a channel geared towards making politics more edgy and fun for young people." The blue-eyed actor says he'll be a sort of anti–**Dick Morris**, writing articles, conducting interviews, and moderating chat rooms in order to show Gen-Xers that public policy is just as thrilling as a blockbuster shoot-'em-up. There has, however, been one unforeseen cause of stress at the new gig: Working with a team of youthful cybermillionaires is a bit intimidating for the 37-year-old Baldwin. "Here I am feeling pretty young," he admits, "and then I walk into a room filled with 20-year-olds running a multi-multi-million-dollar venture." We know just how you feel.



FERRER GETS AIDE FOR 2001 MAYOR BID

Bronx borough president **Fernando Ferrer** is reaching for the heavy ammo in the battle to become mayor. Hotshot Democratic Party consultant **David Axelrod** has just joined Ferrer's 2001 mayoral campaign, which is bad news for Public Advocate **Mark Green**, City Council Speaker **Peter Vallone**, and Comptroller **Alan Hevesi**—Ferrer's likely opponents in the upcoming Democratic primaries. Axelrod has won sixteen of the eighteen mayoral races he's worked on, and the current mayors of Chicago, Detroit, Philadelphia, Washington, D.C., and Houston all had the benefit of his counsel in their winning campaigns. Though headquartered in Chicago, Axelrod is no stranger to New York. He was born and raised in Stuyvesant Town, worked for the New York State Democratic Committee in 1994, and helped elect State Comptroller **Carl McCall** in 1994 and 1998. "I think it's pretty obvious that Freddy brings some unique and valuable assets to this race," Axelrod tells us. "He presided over the revitalization of the Bronx from a period of desolation to growth." Wonder what **Rudy Giuliani** would have to say about that.

Fernando Ferrer: Hot Axelrod

DUNLEAVY COUNSELS EX–CHILD STAR

Steve Dunleavy doled out a little career advice to **Corey Feldman** recently. When the former child star and the veteran *Post* reporter appeared together to discuss "Second Chances in Hollywood" on the Fox News Channel's *The Full Nelson*, it didn't take long for things to get ugly. Their fellow panelist **Jess Zaino**—host of pseudo.com's "Starfreaky"—tells us that Dunleavy got things rolling by telling Feldman to "get a job driving a truck or something." Feldman was on top of the world as a kid, starring in such hits as *Stand By Me* (and *Friday the 13th Part IV*) until a drug problem knocked him out of the Tinseltown spotlight. "He's been clean for seven years," his manager, **Beverly Strong**, tells us, "and his work is impeccable." Dunleavy was unavailable for comment, but as for his suggestion that Feldman take up a career in the trans-

JOLIE AND THORNTON: ALL THE PRETTY SPOUSES

Angelina Jolie has finally located a man she finds more kissable than her brother—and appears to have made it legal. According to West Coast insiders, the always astonishing 24-year-old Oscar winner may have pulled her greatest shocker to date: quietly eloping with *All the Pretty Horses'* **Billy Bob Thornton**. Jolie, who has been filming *Dancing in the Dark* with **Antonio Banderas** in Mexico, has been spending her spare time at the West Hollywood hotel where Thornton lives. According to one movieland source, the pair quietly slipped away for a few days during a filming break, and when they returned she began shopping for a home—which she referred to as a "wedding present"—to share with her 45-year-old boyfriend. Marriage is getting to be a bit of a habit for Thornton; this would be his fifth. He recently startled Tinseltown when he abruptly broke off his engagement to **Laura Dern**, for whom he had left his most recent spouse. Soon thereafter, the much-tattooed Jolie was spotted sporting a brand-new BILLY BOB on her biceps. Spokespeople for Jolie and Thornton could not be reached for comment.

Photographs: top, Robin Platzer/Twin Images; bottom, Mitchell Levy/Globe Photos.

GOTHAM BOX SLUGFEST

Two of the city's hottest aerobics instructors are duking it out over the name "Gotham Box." **Ary Nunez** and **Rique Uresti**, who teach high-powered martial-arts-based classes at the Equinox clubs in New York and Summer Kicks in East Hampton, have both been teaching Gotham Box since they met two years ago. But their once-friendly relationship is unraveling. Uresti says he taught the class first, and came up with the name. "I brought [Nunez] into Equinox. We planned to trademark the name together, but when I gave the application to her to mail, she must have removed my name," he says. "I think she was upset that I was getting more attention." Not so, says Nunez's attorney **Jeffrey Schreiber**. "Ary was using the name Gotham way before she met Rique; we have documentation. She let him use it at first, but then they disagreed about their techniques. When he suggested they trademark it together, she refused. It was *her* name." Uresti received a cease-and-desist letter from Nunez, and changed the name of his class to Metro Morphosis. "I could call it Kibbles & Bits and people would still come," Uresti insists. But then he registered the domain name gothambox on the Internet, and Nunez slapped him with a suit. Those they teach are praying for a peaceful settlement. Quips Summer Kicks' **Pat Grantham**, "I just hope they keep the kicks and punches in the classroom."

portation industry, Strong says, "Maybe he's just an unforgiving type of person. Maybe he's never fallen off the wagon." What wagon?

SONY ONLINE MOVES; STAFF STAYS

If you hear your office is moving, you'd better hope you don't work for Sony. Earlier this month, honchos at Sony Pictures in Los Angeles decided to close the New York office of Sony Online Entertainment—a team of about 80 people who maintain the company's Internet presence and develop interactive technology—and move the operation to San Diego. According to an SOE insider, the execs assured the legion of shocked staffers that jobs in San Diego were available for anyone who wanted one. But when a team of suits arrived here from L.A., they decided, as a source at Sony Pictures put it, "that we really didn't need all these people." Of the 80-person staff, 50 were canned outright, while an advertising team of 25 is slated to remain in New York. But a lucky handful of techies will be able to stave off the unemployment line for a couple of months, finishing up an interactive version of *Jeopardy!* One more thing to thank **Alex Trebek** for.

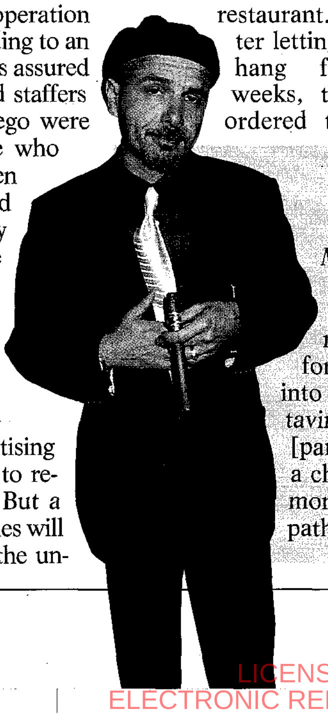
BRASSERIE VS. MTA; KIM VS. SICK SNAKE

BRASS BANS BRASSERIE: The MTA has been getting weirdly territorial. Restaurant Associates recently promoted its new Brasserie restaurant with ads placed over Lexington Avenue subway entrances. The signs used the familiar Kermit-green No. 6 train logo and directed diners to "midtown's downtown restaurant." But after letting the ads hang for two weeks, the MTA ordered them removed. Was it a bias against the new boîte? No; it seems they found the signs confusing. An MTA spokesperson claims, cryptically, "It wasn't the *best* way to get to the No. 6 line." Says an incredulous R.A. rep, "We only put them where you *could* get the 6—that was the whole idea." **Kevin Perlmutter**, of ad agency Hampel Stefanides, which worked on the launch project, isn't happy. "I don't know who to be pissed at, Eller Media [who sold them the space] or the MTA," he says. Maybe they should switch to taxi tops.

Kim Basinger: Really Wild West

BASINGER SNAKE ACHE: On the shoot of **Kim Basinger**'s latest film, *I Dreamed of Africa,* in Kenya, production was temporarily halted—not because of any Hollywood-style tantrums but rather to accommodate a sick serpent. "Once in a while you are delayed because an actor is ill," says producer **Allyn Stewart**. "But we were slowed one day because a baby python got a tummyache and was too sick to film." Conservationist **Kuki Gallmann**, on whose book the movie is based, had a far more serious problem with snakes: Her 17-year-old son, Emmanuele, died after being bitten by a puff adder. Basinger says that confronting the wilds of Africa "changed my life. . . . We fought tick fever, surrounded by elephants, lions, spitting cobras, [and] gigantic pythons." Basinger adds, "It was like being in the Wild West 200 years ago!" Elephants in the American West? You learn something new every day.

Additional reporting by David Amsden and Suny Sehgal.

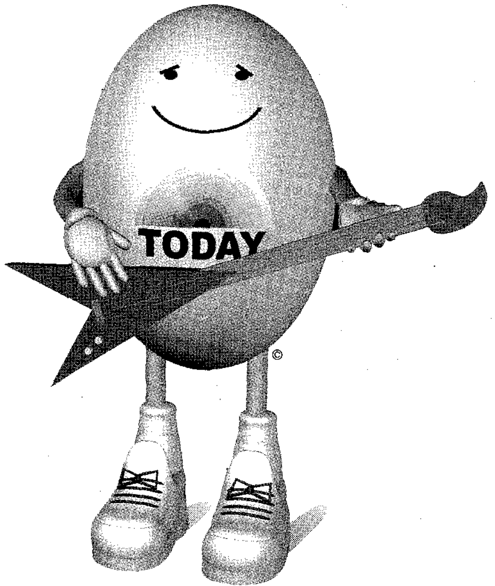


MATRIX VILLAIN IS OUT OF THE PICTURE

Matrix star **Joe Pantoliano** may have lost a game of hardball against Warner Bros. Pictures. Though his bad-guy character, Cypher, was killed off in last summer's high-tech blockbuster, the film's producers were more than happy to resurrect him for the next two installments. Unfortunately, Pantoliano tells us, "I think I might have blown it." We ran into him at the premiere party for New Line Cinema's *Frequency* at Guastavino's the other night, where he said, "They offered me $6 million to do [parts two and three], and I just turned them down." Why on earth would a character actor refuse a part in what is sure to be a pair of box-office monsters? "I wanted $7 million," he said. When we expressed our sympathy, Pantoliano urged, "Write to Warner Bros.!" We'll get right on it.

Photographs: top, Corbis; bottom, Robin Platzer/Twin Images.

TODAY SUMMER CONCERT SERIES 2000



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Melissa Etheridge	July 7
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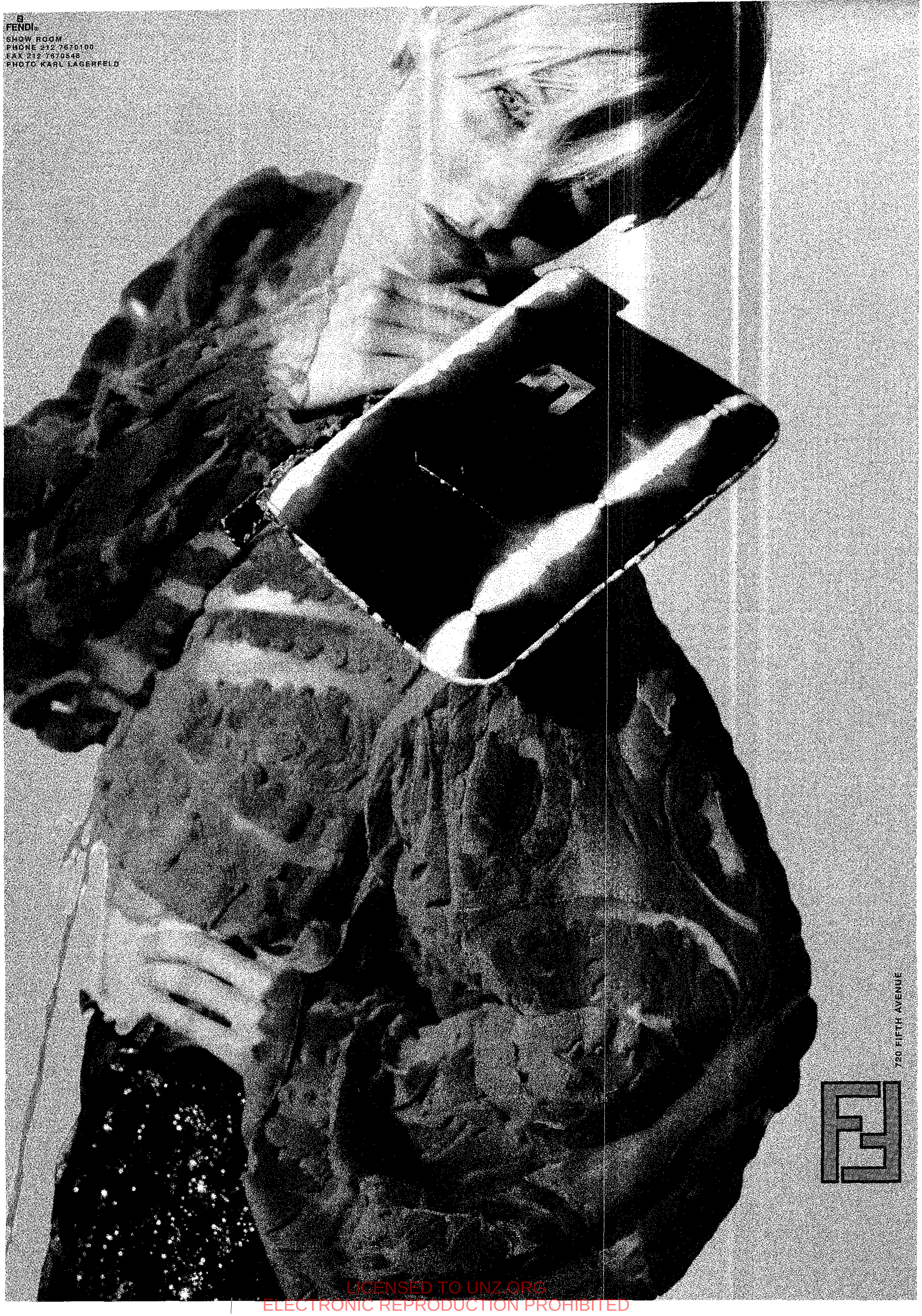
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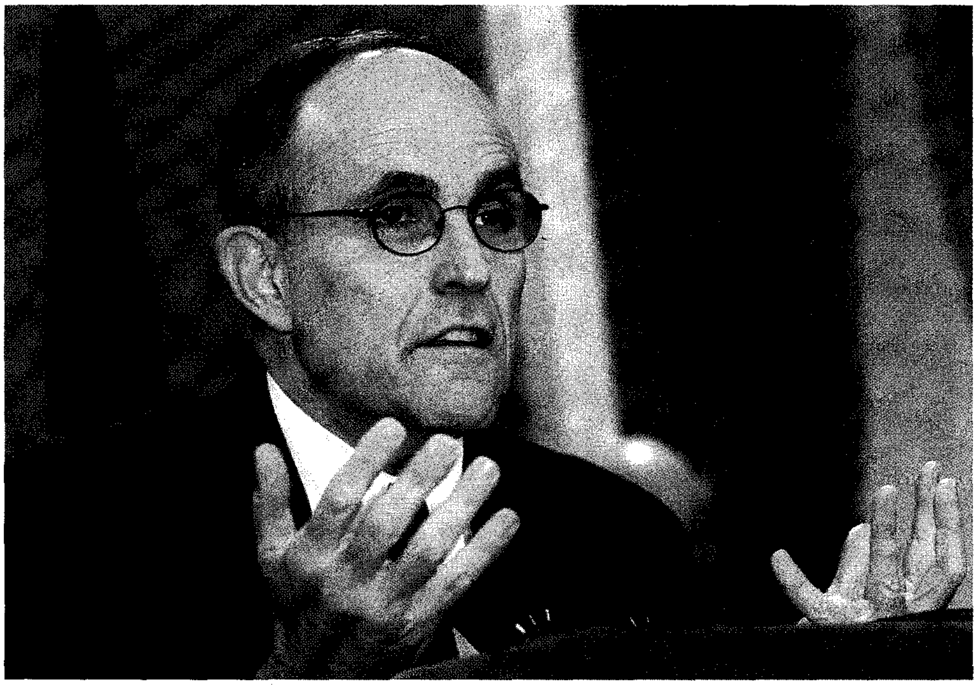


This Changes Everything

Giuliani's sudden announcement of cancer casts him in an unlikely new role.

LAST THURSDAY MORNING, about an hour after he confirmed to the City Hall press corps that he had been diagnosed with prostate cancer, Rudy Giuliani marched out of the building with his retinue at his side and hopped into his white GMC to make his rounds. A routine activity, not worth remarking upon under normal circumstances. But these circumstances were, of course, far from normal. Comptroller Alan Hevesi, a prostate-cancer survivor himself, whose recent feud with Giuliani led him to pronounce the mayor a "liar," was standing at the bottom of the City Hall steps. He saw the mayor on the portico and bounded up to shake his hand and wish him well. Bruce Teitelbaum, the mayor's campaign manager, was ashen-faced, his voice, which usually comes at you with the force of a barreling No. 5 train, barely audible, as he assured reporters that "we haven't changed anything. His plans haven't changed."

That may be. By the time you read this, we will know whether the mayor held fast to his plan to speak before a gathering of the Independence Party in Buffalo on Saturday, or whether he'll continue on with a trip to Rochester scheduled for midweek. We may have a better idea of how serious the mayor's condition is, and what sort of treatment will be required. But even before knowing the answers to any of those questions, we can see already that things have indeed changed.

Politics, and political journalism, assigns people roles that they rarely transcend, and that are usually their undoing. Bill Clinton was assigned the role of playboy. He played the part, con brio, and it nearly ruined him. George W. Bush has been assigned the role of doofus frat boy, and if he loses to Al Gore, it will be, at bottom, because he never escaped that tag. Rudy Giuliani has also played his assigned role, of authoritarian tough guy, with considerable zest, and, just lately, it hadn't been doing him much good.

Well, this changes everything. It's almost like a macabre punch line to a joke: What would it take for the citizenry to feel genuine and universal sympathy for him? The night before the mayor made his announcement, a friend went to hear Amiri Baraka give a reading at St. Mark's-in-the-Bowery. One of Baraka's poems was a flesh-ripping denunciation of the mayor. The poem's fury was cheered by the packed church. Just another night in the East Village, of course; but surely many in the audience had to feel a twinge the next day.

And so the mayor takes on a new role: victim of forces that none of us, whether mayors or subway motormen, can persuade to pass by our door once they decide to knock. He averred to City Hall reporters that the diagnosis would not make him nicer. But it will make his political enemies nicer. It will make Hillary Clinton think twice (or three times) before her next attack. It will make Rick Lazio, already playing an Eve Harrington–ish role in this Senate race, cool it, and treat the mayor with a respectful tendresse until the mayor decides whether he'll go through with this race. Whether he does or not, his image—the way we write and talk and think about him—has been altered permanently.

MICHAEL TOMASKY

Photograph: Associated Press.

BRAND X

Crunch Time

BRAND: Kellogg's Rice Krispies Treats **AGENCY:** Leo Burnett USA **CREATIVE DIRECTOR:** Jonathan Hoffman

KELLOGG'S RICE KRISPIES TREATS pretty much sell themselves—especially in New York, where they're strategically positioned within easy reach of stoners and drunks at deli counters. (They're so *delicious* at three in the morning!) So what's left to do in the new Treats campaign? Simply remind us that the things exist. (The cereal's been around since 1928, the Treats recipe since 1941, but the prepackaged Treat went on the market only in 1995.) In one spot a voice-over asks, "Do you hate going to work?" as a straphanger crashes to the floor when his train suddenly stops. Good thing he's got a Treat on hand—he folds one into his palm to secure his grip on the metal strap. (Tag line: "Rice Krispies Treats. Great for grip. Best when eaten.") Another spot shows a fat guy frolicking in a pool with a life-size female companion fashioned from Treats. ("If you're lonely and don't have any friends to go swimming with, consider making one with Rice Krispies Treats!") The Kellogg's Website actually outlines a corporate commitment to "wholesome, quality spot advertising that is truthful." Bless the Burnett agency for not only not *overthinking* that directive but *underthinking* it with spots that are as stupid and irresistible as the product itself. What could be more truthful than "Best when eaten"?

SIMON DUMENCO

SPORTS

Play Stations

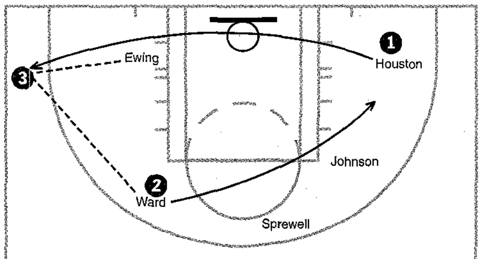
Where Van Gundy places his go-to guys during Knicks nail-biters.

IT'S THE FINAL MINUTE, THE PLAYOFF GAME IS tied, and the Knicks' split personality comes into high resolution: Who gets the last shot, Patrick Ewing or Someone Else? Audible groans rise at the Garden when option No. 1 unfolds and the Big Fella begins his ponderous pivot. The anguish is based more on style than on stats, since Ewing has repeatedly delivered big baskets, but Knicks fans beg for something more creative, more fluid, more *Spree.*

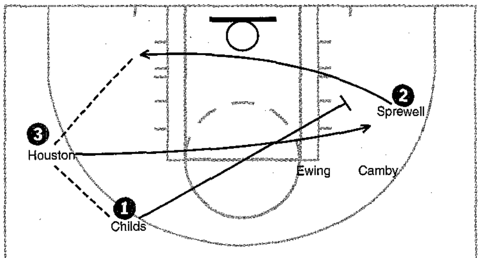
"I don't understand Knick fans," says Dr. Jack Ramsay, who has the objective expertise—he coached Portland to an NBA championship and now analyzes the Knicks for ESPN—to dissect the down-to-the-wire dissent. "They pride themselves on being knowledgeable basketball fans, but why they don't embrace Ewing for what he's done over his career is beyond me."

Yet Ramsay agrees that with Latrell Sprewell, the Knicks are better equipped in the final seconds than they've ever been. "Ewing doesn't *always* turn and take that baseline jumper," Ramsay says. "He can also face his defender and drive through the lane. And he's become a better passer, so if he's doubled, he'll get the ball out, and they'll swing it to the open shooter. The downside of the Ewing option is he's now a half-step slower, and maybe more predictable than Sprewell. Sprewell is dynamite. I don't know how you stop him from taking the ball to the basket. He can finish with either hand, he has excellent agility once he gets to the basket area, he's unselfish, and he's an excellent decision-maker. What determines which play they use? The matchups and whichever guy has a better game going."

But Van Gundy's decision seems more freighted—a choice between his loyalty to the Knicks' stolid past and a gamble on their fitfully electric present. "Sitting there as Jeff picks the play," Sprewell says of the Knicks' last timeout in game two against Toronto, with 25.6 seconds left and the Knicks down one, "you almost do and don't want the ball—because you don't want to be scrutinized if you miss the shot." Here is how Van Gundy's blue Sharpie draws the Ewing isolation and "Cross 3," the play on which Sprewell beat the Raptors. CHRIS SMITH



1. Houston runs baseline, using Ewing's screen.
2. Ward passes to Houston on left wing.
3. Houston makes entry pass to Ewing in the low-post.



1. Childs passes to Houston, sets low-post screen.
2. Sprewell uses Childs's screen to cross lane.
3. Houston passes to Sprewell, then clears side.

MEDIA

Toupéed Tightwad Tycoon Tells All!

IT'S JUST NOT FAIR, REALLY—FRIDAY, YOU'RE ABOUT TO BOARD a French Riviera flight with your much-younger girlfriend; Monday, you're the *Post*'s "national champion of deadbeat husbands," finally busted after skipping the country without a trace in 1995 and leaving your wife of three decades without a penny. But the verbose, wide-eyed, immaculately toupéed Edward Weslock, the Canadian-born former president of Church's Shoes USA, can explain. Why did he rush his ample assets to Switzerland? To keep his wife, Lesley, from spending any more of his money, of course. "She bought so much stuff, we had boxes under the bed she never even *opened,*" he rails at a friend's East Side apartment, one day after getting out of jail for nonpayment of $42,000 in support. "She was a spendaholic and an alcoholic! We'd go out to dinner and she'd drink two bottles of wine!" He insists New York State shouldn't even have jurisdiction over his divorce—"They say I owe money because they couldn't reach me, but is that a *reason*?"—and freely admits that his tax-free exile in Monaco was a ploy to get Lesley to settle. Lesley's lawyer, Irvin Rosenthal, calls Weslock's jurisdiction gambit "ludicrous" and the spending and boozing claims "irrelevant." But after getting *Post*ed all last week, even the deadbeat in question had to admit his story is a good read. "I love my wife, let me put it that way," he says. "That's your quote—in big block letters." ROBERT KOLKER

VE-YEAR ORDEAL

on deadbeat e

'Deadbeat' tycoon pleads poverty—

Illustrations by John Markic

GOTHAM REALESTATE

Rupert Murdoch Gets His Price

After a year, the mogul sells his Hampshire House vacancy.

HAMPSHIRE HOUSE IS NO PLACE FOR THE New Rupe. Murdoch split from his wife Anna in 1998, married the much younger Wendi Deng last year, and moved to a $6.5 million penthouse at 141 Prince Street. In the early nineties, Murdoch and Anna had bought a twenty-fourth-floor, 3,400-square-foot aerie in the Hampshire House, on Central Park South, for $2.65 million. She decorated it. Hampshire, which is also a hotel (there's maid service), "caters to a more mature crowd," notes a broker, and residents include Tiger Management's Julian Robertson and Placido Domingo. Now, after a year on the market, the Hampshire place has sold, for around its $5.5 million asking price. It has a huge master-bedroom suite with a dressing room–gym that Anna used and a view that goes right up the park through big single-pane windows. It's "impeccable," attests a broker who's seen it. But it just didn't sell—there's a $7,293-a-month maintenance fee, and the board rejected one buyer. "It was very shocking to have a board turn down there," says one broker. The sale is said to be a record for the building. CARL SWANSON

BIG DEALS

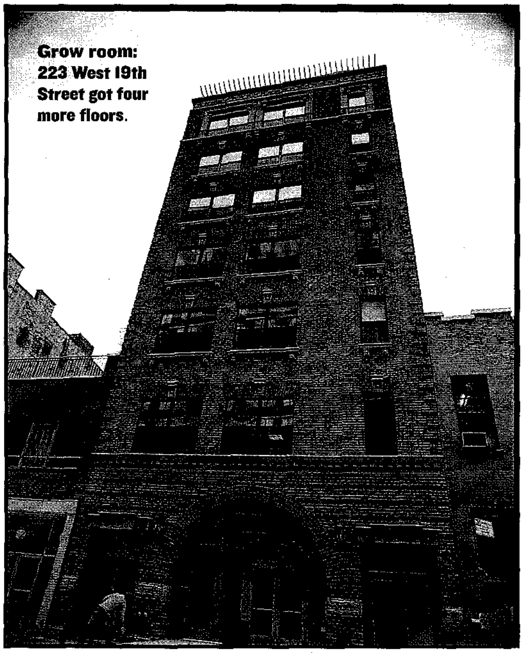
Chelsea

223 West 19th Street

Three-bedroom, 2.5-bath, 2,325-square-foot loft. Asking: $1.35 million. Selling: $1.35 million. Charges and taxes: $1,748. Time on market: six weeks.

THIS BUILDING'S SUDDEN 1999 growth spurt—from three-story Chelsea carriage house to seven-floor loft building—says plenty about the neighborhood's boom. "We matched the new brick to the old," says Douglas Elliman's Helene Luchnick, who sold this apartment from floor plans. "You can't tell where it changes." The buyers are a foreign-born art dealer and his wife, who were expanding as well (she had a baby just before they moved in). The sponsor kept the new top floor for himself. And no, he's not worried about its toppling over: "He owns a steel company," says Luchnick. "He supplied the structural steel himself."

CHRISTOPHER BONANOS



Grow room: 223 West 19th Street got four more floors.

Sag Harbor

Madison Street

Three-bedroom, three-bath, 3,200-square-foot house. Asking: $1.7 million. Selling: $1.45 million. Time on market: five months.

MARVIN HAMLISCH, THE COMPOSER of *A Chorus Line*, recently had the one singular sensation of selling two houses. First was this Italianate-style 1860 house he lived in and renovated with his wife, Terre Blair. They bought it for $780,000 in 1998 and added a library, antique wash basins, Jacuzzi tubs, and A/C. The buyer is role-playing photographer Cindy Sherman, who also bought some of the couple's furniture. (Tara Newman of Sotheby's represented both camp devotees.) Hamlisch also sold an oceanfront spread in Westhampton Beach he's owned since before he was married for about $2 million (through Norma Reynolds Realty). Real-estate sting accomplished, the couple is going to take the money and run back to the city.

For more on Hamptons real estate, log on to www.iHamptons.com.

REALTY BITES

Buying Blind

Caveat empty lot, warn brokers.

THERE'S BEEN A RASH OF INSTANT RE-sales in the condo conversion of the former Westbury Hotel at 15 East 69th Street. This is something of a trend in new buildings: 515 Park Avenue isn't even open yet, and the place that former PolyGram Recordings chairman Alain Levy bought for $11 million is already back on the market for $16 million. These days, most new construction all over town sells out before it's done. And some of those who buy from floor plans get real-life apartments that aren't the way they pictured them. "In all of the landmarked districts downtown, one can't buy any other way," says Bruce Ehrmann of Stribling, Wells & Gay. "And yes, it's true, there's a risk"—even if the developer shows you the views, the faucets, and the granite slab that's going to be your countertop. "When you see the finishes, they're tiny," says one broker. "And they're ugly when they're giant." And there are always things you can't quite picture: Brokers say some buyers were startled at how low the ceilings were in the Westbury. Others say preemptive buyers at the Sienna, at 188 East 76th Street, were surprised they couldn't get a king-size bed into the bedroom. Buyers at 166 Duane Street found "the floors weren't what were promised—and they started warping immediately," says another broker. Then there's the fact that most new buildings open months late. Ashforth Warburg's Jane Bayard says her daughter is stuck waiting on the Empire, at 188 East 78th Street. "They thought July," she says. "Now they're saying the fall. But they're being quite vague." Still, in this market, "I encourage people to buy from floor plans," says Michele Kleier of Gumley Haft Kleier. "Why not? There's not been one that you couldn't resell for more money." C.S.

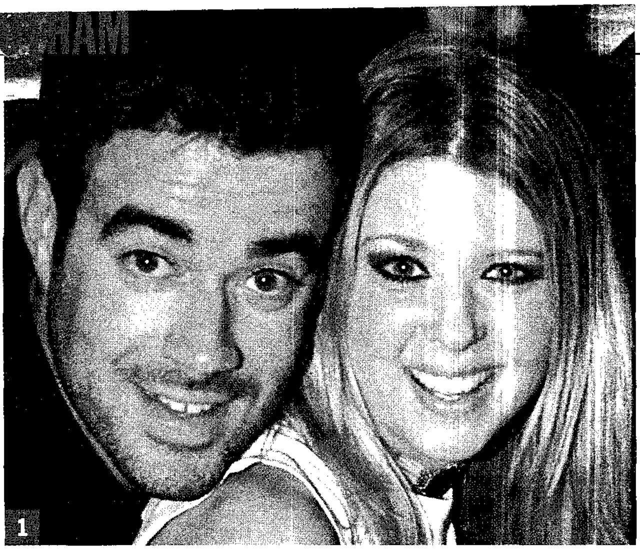
Photographs: top, Andrea Renault/Globe Photos; bottom, Matthew Salacuse.

THE SCENE

Waterworld

Photographs by Patrick McMullan

IT MUST HAVE BEEN THE THREAT OF BIKINI SEASON THAT DREW the cocktail-swilling set to an unusually low-calorie happy hour: *Vanity Fair* and Evian's water-themed "Wet" party on April 25 at Commune. "We all drink it, live on it, as much as we pretend we live on other stuff," said Elizabeth Saltzman, the evening's host, as she greeted Live front man Ed Kowalczyk and a newly wavy-tressed Diane Von Furstenberg. As waiters circulated with trays of mini-Evians poked with hot-pink straws, Carson Daly and his current crush, teen temptress Tara Reid, cuddled in a corner. "I heard it was Marc Jacobs's favorite restaurant, so I had to come early," said *Paper*'s Lauren Ezersky at the bar. "But when I got here, they were still scraping at the ice sculpture," she continued, gesturing toward a towering wall of what was presumably frozen Evian. An even more impressive watery spectacle was the coterie of mermaids flapping their fins in a glass-walled back room. Ivana Trump joined the girls for a few photos, but the gig wasn't quite as glam as it looked. "We have to constantly spray-mount our pasties," explained one mermaid. SARAH BERNARD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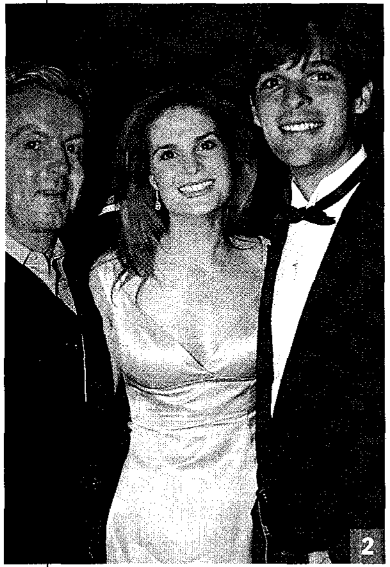
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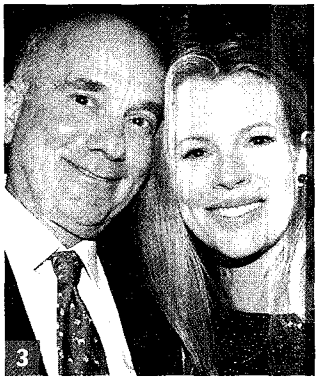
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1. Carson Daly and Tara Reid at the *Vanity Fair*–Evian "Wet" party at Commune. 2. John Barrett with Gannon and Beau Turner at the Henry Street Settlement benefit at the Puck Building. 3. Stanley Jaffe and Kim Basinger at the *I Dreamed of Africa* premiere at Tavern on the Green. 4. Perri Peltz Ruttenberg, Cindy Adams, and Lauren Veronis at The Four Seasons to benefit the Irvington Institute. 5. Ralph and Ricki Lauren with Michael Gould at Marvin Traub's 75th-birthday party at Bloomingdale's. 6. Uma Thurman and Ethan Hawke at the National Arts Awards Gala at Lincoln Center. 7. Brandy at Bad Boy Entertainment's party for Carl Thomas at Saci. 8. Gina Lollobrigida at the Boys' Town of Italy's "Ball of the Year" at the Waldorf-Astoria. 9. Ron Eldard and Eriq La Salle at Showtime's luncheon at the Russian Tea Room.

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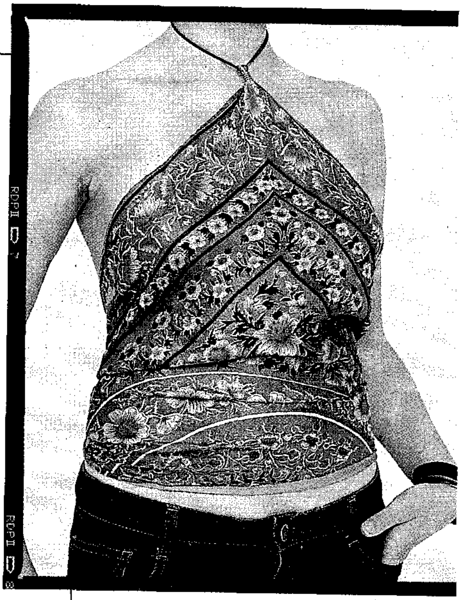
GOTHAM STYLE

Match Set

That new pulled-together Park Avenue look means investing in lots of accessories: python sandals require a python clutch, new jeans call for a denim tote. How about *one* accessory that goes with everything? Ralph Lauren's country-clubby totes with wood handles have reversible button-on covers ($45). Delvaux's leather handbag ($1,625) can be popped into Persian lamb or ostrich covers. And come fall, Celine will roll out *faux*-croc bags ($750, pictured) with ten snap-on covers (denim, corduroy, pony skin). "We have shoes to go with practically every one," says a spokesperson. With brocade knee boots costing $650 and up, we'll start with the bag. SHYAMA PATEL

Surprise Endings

The season's newest hair trend, seen in East Village shops, midtown salons, and glossy ads, is not the return of *Charlie's Angels* feathers but the fact that they may be tipped in turquoise or streaked with baby blue. "I don't know anyone who doesn't love the color blue," says colorist Brad Johns. "A lot of 14-year-old girls are doing the tips," says stylist Brant Mayfield, who's done "blueberry" streaks for Melissa Rivers. "It's more of an accessory rather than punk rock." "It's so *not* punk," agrees Nick Arrojo of the Arrojo Cutler salon. "It has to have a certain level of taste." And if that taste changes? "You probably shouldn't say this," says Mayfield, "but Comet makes it fade really fast." SARAH BERNARD



Top Dollars

Sifting through silk halter tops last winter, Lida Moore (a fashion editor at *Self*) and Larissa Thomson (a freelance fashion editor) found none they could afford themselves. Inspired by an $800 Italian number, they started playing with Indian scarves and an old necklace. "We wanted to use turquoise," says Moore, "but you can't dry-clean it." They finished the top with leather cord and puka beads, called it Lila (for Lida and Larissa), and showed it to a few industry friends. A month later, *Glamour* and *InStyle* shot the $130 piece for summer issues, Scoop and Henri Bendel placed orders, and 400 are in production. Sure, you could make one yourself—but your leftover trinkets probably don't look like theirs. S.P.

The Perfect Storm

"Two outfits kept me going," claims *Elle*'s Marin Hopper. "My patent-leather Prada slingbacks and my Burberry's trench, and then my Helmut Lang pea coat, Earl jeans, and New Balance suede sneakers." While recent downpours had ordinary New Yorkers wrestling with cheap umbrellas and appearing at the office in hiking boots, the style council found ways to meet fashion-frustrating forecasts. "I was thrilled for the chance to wear my Marc Jacobs raincoat," says *Jane*'s Jane Pratt. *Marie Claire*'s Mary Alice Stephenson pulled on plastic Wembly riding boots; *Glamour*'s Suze Yalof protected her Prada boots with an oversize umbrella from the Carlyle Hotel. Of course, the magazines they work for offer a form of foul-weather insurance: "If you do get soaked," says *Allure*'s Linda Wells, "there's always the fashion closet." S.B.

Photographs by James Worrell. Illustration by Marc Stüv

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THE NATIONAL INTEREST LAWRENCE O'DONNELL JR.

Straight Talk Sidecar?

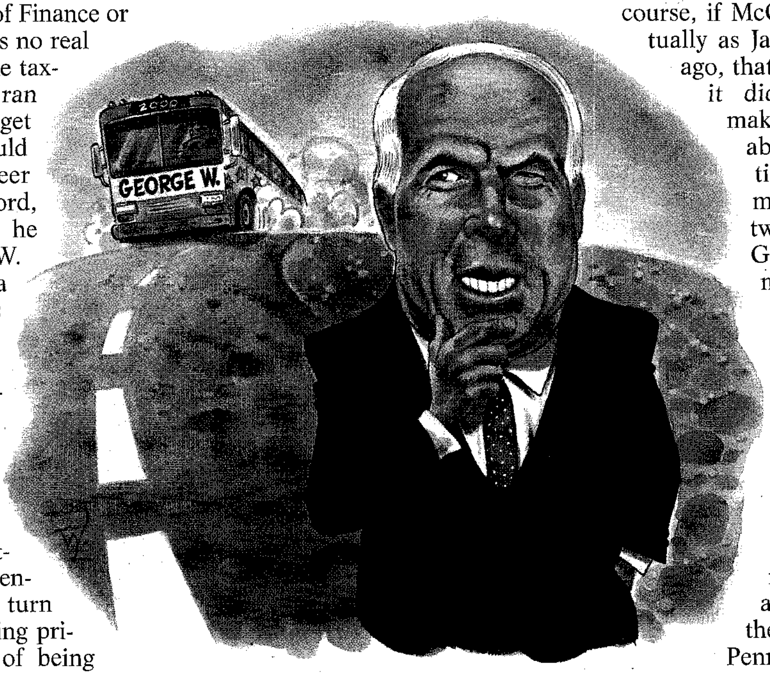
John McCain seems to prefer the campaign bus to his Senate seat. With a vice-presidential nod, he'll win if Bush wins. If Bush loses, he'll win even bigger.

THIS SUMMER, JOHN MCCAIN will turn 64. He has no possibilities for promotion in his job in the United States Senate, where his current term will expire when he is 68. Right now, he's chairman of the Commerce Committee, where he gets to run hearings so boring they rarely make C-SPAN. He has no chance of ever getting a better chairmanship, and he's not even a member of Finance or Appropriations, so he has no real input on the big stuff like taxes and spending. If he ran for majority leader, he'd get one vote—Trent Lott would get the rest. So in career terms, McCain is, in a word, stuck. And that's why he should give George W. Bush a chance to make a pitch about running as Bush's vice-presidential candidate.

McCain recently declared on *Meet the Press* that "I've said from the beginning, I would not, under any circumstances, consider being vice-president of the United States." Every presidential candidate has to turn down the No. 2 job during primary season—it's part of being seen as presidential—but that's strong language even by McCain's standards. Then again, he grew very fond of strong language during the primary campaign, and hasn't yet found his way back to the softer Senate-speak of his previous thirteen years.

Now it's time for McCain to think about what he wants to do with the rest of his professional life. One thing he clearly doesn't want is to be a mere senator. Once you've had your own press corps and your own Secret Service detail, it can be awfully hard to readjust to finding your spot in the Senate garage and crowding into the Senate subway a dozen times a day to get to the floor in time for the next roll-call vote.

McCain spent last week in Vietnam observing the twenty-fifth anniversary of the fall of Saigon, which just happened to be the perfect way to get himself on the *Today* show. It was a great opportunity for any senator, especially the Vietnam vets. But none of the others went, because most senators travel only when the Senate is in recess—as it had been only one week before McCain's trip. Ever since 1988, when upstart Joe Lieberman beat liberal Republican Lowell Weicker for a Connecticut Senate seat by one percentage point by unfairly casting him as a lazy lawmaker who missed votes, senators have lived in abject fear of being gone at the wrong time. At the time, many lawmakers missed 5 percent of votes; now 99 percent attendance records are typical. Since McCain dropped out of the presidential race, his record has been, at best, that of a man who doesn't plan to run for reelection. At worst, it's that of a man who's lost interest.



So what's next? McCain can continue to make noise from the sidelines of the Bush-Gore contest. His confession that he lied about being unperturbed by the Confederate flag flying over the South Carolina statehouse was the kind of comment that helps Gore—which makes sense because a Gore victory is the only scenario that lets McCain run for president four years from now. Still, the best way for McCain to run next time around is to turn in a winning performance on a losing ticket—one where the weakness was at the top. (Of course, if McCain performs as ineffectually as Jack Kemp did four years ago, that would end his career, as it did Kemp's.) If McCain makes Republicans regret his absence at the top of the ticket, they won't want to make that same mistake twice. In a losing campaign, George W. Bush's running mate could easily look better than Bush—an opportunity McCain shouldn't give away to another aspiring president.

If McCain does stiff-arm Bush on rejoining the campaign—and if no amount of begging gets Colin Powell to accept the nomination—the next name on the list will probably be that of Tom Ridge, the little-known governor of Pennsylvania, an important swing state. And if you think the media swooned for McCain, wait until you read a profile of Ridge, who's ten years younger but has more real governing experience than McCain. He also has a life story that's almost as worthy of a movie of the week: Ridge grew up working-class in Erie, Pennsylvania, got himself into Harvard, won a Bronze Star in Vietnam, worked as a prosecutor, successfully ran for Congress the same year McCain did, and—after twelve years in the House—came out of nowhere to win a big state governorship. Like Bush, Ridge won reelection in 1998 by a landslide. As governor, he's been even more successful at cutting taxes. On abortion, he's a Cuomo—Catholic and pro-

Illustration by S. B. Whitehead.

choice—and the religious right has already signaled that it could live with him on the ticket.

The Republican who shouldn't live with Ridge on the ticket is McCain. If Ridge can agree to disagree with Bush on something as major as abortion, McCain should be able to see how easy it would be to bury his own hatchets with Bush and agree to disagree on something as minor as campaign-finance reform. For his part, Bush has wisely allowed well-publicized campaign leaks indicating that he's giving McCain serious consideration. He knows the primaries have proved that, aside from Powell, no one can help him more than McCain can. And Bush knows that paving over policy differences to build a bigger tent isn't hard. He watched his father call Ronald Reagan's policy "voodoo economics" one day, then accept his offer of the vice-presidency the next.

If McCain does join the ticket, the *worst* thing that can happen would be a Bush win. The Republican nomination wouldn't open up again until 2008—when McCain will be 72—but he'd still get at least four years to be vice-president. Not only would he get a place in history, he'd get a big house, a big plane, the kind of attention he's obviously developed a craving for, and all the travel time he could ever want. (Bonus: The vice-president's only official duty is casting tie-breaking votes in the Senate once or twice a year—a voting schedule more to McCain's liking.) In the White House, Vice-President McCain would be something Senator McCain never has been—a force to be reckoned with on any subject he chooses. If McCain lets this opportunity pass, he might soon become the Republican Gary Hart, a guy who pulled off a stunning upset in New Hampshire but never really mattered much again. ■

"Not only would McCain get a place in history, he'd get a big house, a big plane, **the kind of attention he's obviously developed a craving for,** *and all the travel time he could ever want."*

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MEDIA MICHAEL WOLFF

Slap Happy

On the Web, our secret hungers, passions, and fetishes are highly lucrative—as the author discovered when he got to the bottom of a college classmate's business.

Spanks for the memories: Diane Fauer (a.k.a. Eve Howard) on the set of a fetish video.

THE RELISH WITH WHICH I READ my Vassar alumni magazine is less for the memories—it's filled with news of people I don't remember—than because it presents such a soothing view of the world. It doesn't matter what a person does or has not gone on to do, everyone is treated evenly. There are no inflections. You can live in Scarsdale or in an ashram; you can be a court-of-appeals judge or a retro housewife, semiotician or banker, dermatologist or poet, lesbian or born-again, and you are still just one of us. *Since graduation, Meryl Streep has been in many popular films and dramatic productions . . . Keep up the good work, Meryl!* No matter your success, your failure, your caution, or your extremes, your life is but a diverting anticlimax to our college years.

And yet, not long ago, the alumni quarterly managed to surprise me.

Diane Fauer, whom I did not immediately remember, had become a novelist. While it seemed unlikely that I would not remember a classmate with literary ambitions, this isn't the surprise (she comes into view vaguely, maybe: a small girl with frizzy hair?). She'd written five novels under a name not her own (many people from college seemed to have found new names). And while I did not recall hearing of any of her books, the imprint, Shadow Lane, sounded like a literary house I should know.

Now, one of the remarkable things about expensive colleges (at least in my era) is not the homogeneity of the homogenous student body but the weird and unexpected places many people end up. There are wildly diverse worlds in middle-class America (only the most hidebound, I sometimes think, come to New York).

And, as it happened, Diane Fauer, who had left the Bronx for Vassar and Vassar for Los Angeles, writing under the name Eve Howard, had become, in the 25 years since graduation, the most famous writer in her world—a beloved, best-selling, and critically praised novelist of her particular, narrowcast sensibility.

But I am getting ahead of myself.

Or I am avoiding the real subject.

Shadow Lane, as the Web instantly reveals, is a fetishist publisher. My former classmate is a fetishist writer. One of the great fetishist writers of the day. The Barbara Cartland, Eudora Welty, Mary McCarthy of spanking.

What's more, this is, for her, not just art (or disturbance) but business. Substantial, meaningful, sustaining business. Shadow Lane, of which Diane Fauer/Eve Howard is star author and co-owner, not only sells books and runs a paid-for Website but publishes an off-line magazine (*Stand Corrected*), produces videos, and engages in catalogue and e-commerce sales. This is big-time small time, with all sorts of lessons for creative, entrepreneurial people. Indeed, I know many authors, musicians, and would-be personalities with Websites and mailing lists and other branding and income-producing efforts who could learn a thing or two about the personal-media business from this fetish model.

ON THE WEB, OF COURSE, HAVING A FETISH is a big advantage. Who hasn't glanced—secretly, compulsively, with wide-eyed amazement—at the sprawling world of kinks out there (many too kinky to utter)? This is beyond pornography. This is an open window into the human psyche—and a pretty good indication of unmet demand.

What's more, the economics of the Web favor fetishism, i.e., specialized subjects with limited but obsessive audiences.

"If spankers had a nation," wrote my friend Ben Greenman, pretty much summing up the Internet, "then alt.sex.spanking would be their Congress."

Fetishism is the obvious (even inevitable) direction of narrowcast media. Fetishism becomes, in fact, a useful metaphor for how to create new media.

Once, I went out to AT&T's weird and frightening headquarters in Basking Ridge, New Jersey—a combination of the Pentagon and Hitler's Berchtesgaden—to pitch a new-media business idea. The AT&T vice president for business development who listened to my

Photograph by David Strick

pitch was not so impressed with my approach but offered a little guidance: "What we look for," he said, surrounded by a vast expanse of white board, "are applications and programming options that will habituate our users."

I knew immediately that I had been imparted a profound message, a secret of technological success even. It wasn't just usefulness or entertainment you had to be thinking about but need—profound need, desperate need.

A fetish, in other words, is a business plus. (What's more, a business analysis is probably at least as helpful as a psychological one in overcoming the shame—if the Web teaches us anything, it's that there are no single-user compulsions; if you have a compulsion, other people must have it, too.) Obsession is the name of the game. Auctions. Day-trading. Sports. Spanking.

Look for a monkey on someone's back—then feed it.

I E-MAILED MY FORMER CLASSMATE, EXplaining that I had become a media columnist and, since she was in an interesting and growing segment of the media business, perhaps we should get together. She was enthusiastic about some straight-world press, and we made a date for when I shortly planned to be in Los Angeles.

I wondered if she doubted my motives. How cleanly could she draw the distinction in her mind between a prurient and a business interest? Would she assume I was a fellow traveler rather than a disinterested columnist?

She came up to my room at the Century Plaza instead of calling from the lobby. I thought she was slightly odd-looking—something just a little off—subterranean, nebbishy (did I remember her or did I not? I couldn't remember if I remembered her). She certainly did not seem as commanding and flamboyant as I would have imagined a fetishist entrepreneur would be. (On the other hand, as she would explain, she was a submissive—which you would not think of as a strong entrepreneurial attribute.) She was dressed too young for 46 (or was this just L.A.?). She was fidgety, and bad at making eye contact.

Or was I the odd one? I kept talking about media, as if there were no other issue, as if media—a media analysis—explained everything (was I the fetishist?). "Let's talk about what you've been doing in terms of a media paradigm."

She described her career, which was, as well, the personal history of her fetish. (Well, careers should be a quest, a process of self-discovery and fulfillment, right?) Her conversation struck a consistent balance between the disturbing and the professional.

She is conversant in issues of video production, distribution, fulfillment; she can talk direct response; she knows the power of backlist. Still, I doubt that her fetishism is just a wily career move. She is not Martha Stewart. Between business and fetishism, I suspect fetishism is still stronger. It seems just to be her good fortune that fetishism and new media are so compatible.

"What happens on the Web is what we've been doing in the fetish-media world for a long time. We bring people together. We create a community. There are so many people out there who don't know how to connect. We find them and bring them in. The Web has made this so much easier, of course. Our business has grown by 60 percent in the past two years."

> *"What happens on the Web is what we've been doing in the fetish-media world for a long time.* **There are so many people out there who don't know how to connect.** *We find them and bring them in."*

"Hmmm . . ."

"We've always been kind of hampered in our efforts to reach our customer base because the mainstream media doesn't want us to advertise. It's real hard to get our little ads into a lot of magazines. Like *Cosmo* is our big draw. *New York Review of Books* is good. Almost anyplace that will take our ads we get a pretty good response from—but it's very hard to get magazines to take us. That's been our main problem. But now, with the Internet, we get to reach so many more people. You have no idea. It's made such a big difference."

"Who is this customer base?"

"Well, I'd say we're much more women-centered than other media in the fetishist world. We're much more fantasy-oriented. We're definitely not violent in any way. We're for women who want to be spanked by men in a traditional kind of way."

"When did you first—?"

"Oh, from when I was a girl in the Bronx. Spanking," she said meaningfully, "is in our culture. There are signals and images that the media sends." She began then to give a different kind of media analysis, slightly frightening in its focus. "It goes back for me to Desi and Lucy." (Desi, she said, spanked Lucy.) But there was Norman Rockwell, she added, and in so many movies, and . . . Indeed, by her analysis, spanking is a media-created fetish—the leitmotif of media in the twentieth century. She would, she said, send me an article about this.

I steered the conversation back from the roots of compulsion to the problems of multi-platform media businesses, which, she agreed with me, were going to be the future for all creative people.

SO, IS THE SUBJECT HERE THE HUMAN CONdition or new business models for media entrepreneurs?

Honestly, the Web weirds me out. And that weirdness is blowing right through the specialized media of the Web to the mass media, which through my children's conversation reaches my dinner table.

Still, among my many former classmates who are trying, this classmate is probably the only one to have found the model for success—true, profitable success—in the new-media business. Focus obsessively on your own interest; turn yourself into content creator as well as content publisher and distributor; scale your economics against the size of your audience.

Accordingly, instead of mass media's big bulge of consensus and convention and conformity in the middle, the spectrum gets filled with all kinds of hinky stuff. That's where we're heading.

I am as sure of this as I'm sure of anything: The people at Fox are (or will soon be) considering an evening game show along the lines of *What's My Fetish?*

For some it will be sexual fetishism, for others, commodity fetishism, and for others, service fetishism. (Is sports fetishism a separate category?)

Imagine how big this will be.

"You know, this is the first time I've been in this hotel," said my former classmate as she left my room at the Century Plaza, "without being spanked."

Already, in this new world, I felt I was failing.

E-mail: michael@burnrate.com

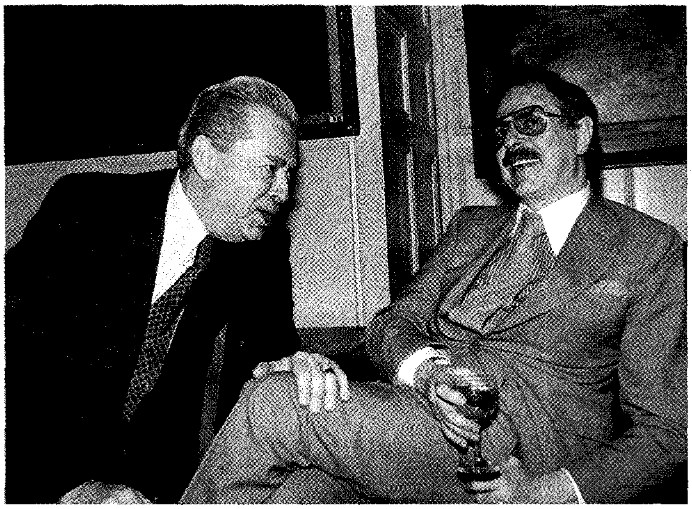
THE CULTURE BUSINESS JEREMY GERARD

Gotta Get a Gimmick

The season passes, along with 'Cats' and two legendary showmen, David Merrick and Alexander H. Cohen, who managed to drag their rivalry into the Heaviside Layer.

WHEN THE TONY NOMINATIONS are announced next Monday, you may be forgiven a certain confusion in keeping all the names straight. In this season of two largely forgettable musicals based on a largely forgettable artifact from the twenties, Joseph Moncure March's *The Wild Party*, everything seemed to come in pairs, as if heading for the ark before Disney completely floods Broadway. There were two swing-dance extravaganzas, *Contact* and *Swing!* Two Arthur Miller plays, *The Price* and *The Ride Down Mt. Morgan.* Two Susan Stroman shows, the aforementioned *Contact* and *The Music Man.* Two agreeable musical revivals, *Music Man* and *Kiss Me, Kate.* Two highbrow British revivals, *Amadeus* and *The Real Thing.* Two freedom-loving queens, Aida and Dame Edna. Can't anyone around here come up with an original idea?

All right, so Broadway is rarely about original ideas and always about business—something no one knew better than Alexander H. Cohen and David Merrick, who showed poor judgment last week by dying within days of one another, thereby ensuring that the longtime rivals in a bygone era would have to compete even in their eulogies. Cohen, gleefully anointed "Lord of the Flops" by this magazine two decades ago, departed this mortal coil first, at the age of 79, only to be upstaged a few days later by his far more successful sometime nemesis Merrick, who was 88.



Anything you can do . . . : Cohen (left) and Merrick in a very rare moment.

Even if you don't actually know it, you are conversant with both their legacies. From 1959, when he backed the quintessential backstage musical, *Gypsy*, to 1980, when he backed another quintessential backstage musical, *42nd Street*, Merrick epitomized the independent sonofabitch Broadway producer: He had a keen eye for talent nurtured elsewhere, a ruthless way of dealing with that talent once it was on his payroll, and a genius for marketing shows regardless of their merit. He is the producer who famously ordered his minions to cull the phone book for men with the same names as the leading newspaper critics of the time so he could invite them to a free dinner and performance of the lousy *Subways Are for Sleeping* in order to stuff exclamatory encomiums in their mouths for the quote ads. That the ruse didn't work (the ad appeared only in one edition of one paper, and it wasn't the *Times*) hardly mattered; the publicity for the stunt rivaled any con by P. T. Barnum (a role model to both Merrick and Cohen).

While Cohen may have seemed an also-ran, he had a lot more fun than the notoriously ulcerous Merrick—a man who relished his nickname, the Abominable Showman. Cohen's expertise, too, lay less in the cultivation of talent than in its promotion. He lacked Merrick's take-no-prisoners aggression; where Merrick ultimately found a meal ticket in director-choreographer Gower Champion (who staged both *Hello, Dolly!* and *42nd Street*), Cohen took risks with offbeat comedy acts that included Peter Cook and Dudley Moore, not to mention Nichols and May. Cohen followed the money (well, other people's money) and not infrequently lost sight of it. He blew a fortune on Liv Ullmann in *I Remember Mama* and Jerry Lewis in *Hellzapoppin*, but he also brought Richard Burton's Hamlet to Broadway and sold Lincoln Center Theater on the idea of Peter Brook's brilliant redaction of *Carmen* (though it was Merrick who, with a nearly flawless eye for discerning the work of genius among the merely provocative, earlier imported Brook's history-making productions of *Marat/Sade* and *A Midsummer Night's Dream* to Broadway).

At one point or another, Cohen approached virtually every journalist who crossed his path about writing his biography (including me and, separately, my wife). He finally got to tell his story in 1998, when his one-man show, *Star Billing*, became an unexpected Off Broadway hit as old friends and enemies made their way to hear his gently wicked score-settling. He followed up this season with a *succès d'estime*, a middling Noël Coward swan song, *Waiting in the Wings*, populated with unexpected good taste by Lauren Bacall and Rosemary Harris and anointed with money reviews (in an era, unfortunately, when money reviews may confer everything but money).

ALEX COHEN WILL BE REMEMBERED FOR bringing the Tony Awards to a national audience—a dubious credit, in my book, since the broadcast has long since devoured what little there was left of the art, distorting everything produced in the commercial theater. Yet he and his wife, Hildy Parks, turned the Tonys from a Knights of Columbus buffet into what was, for a time, the gold standard of televised awards shows, and when, after twenty years, it was taken away from him, the bitter taste never left. Born a pitchman—he loved *(continued on page 113)*

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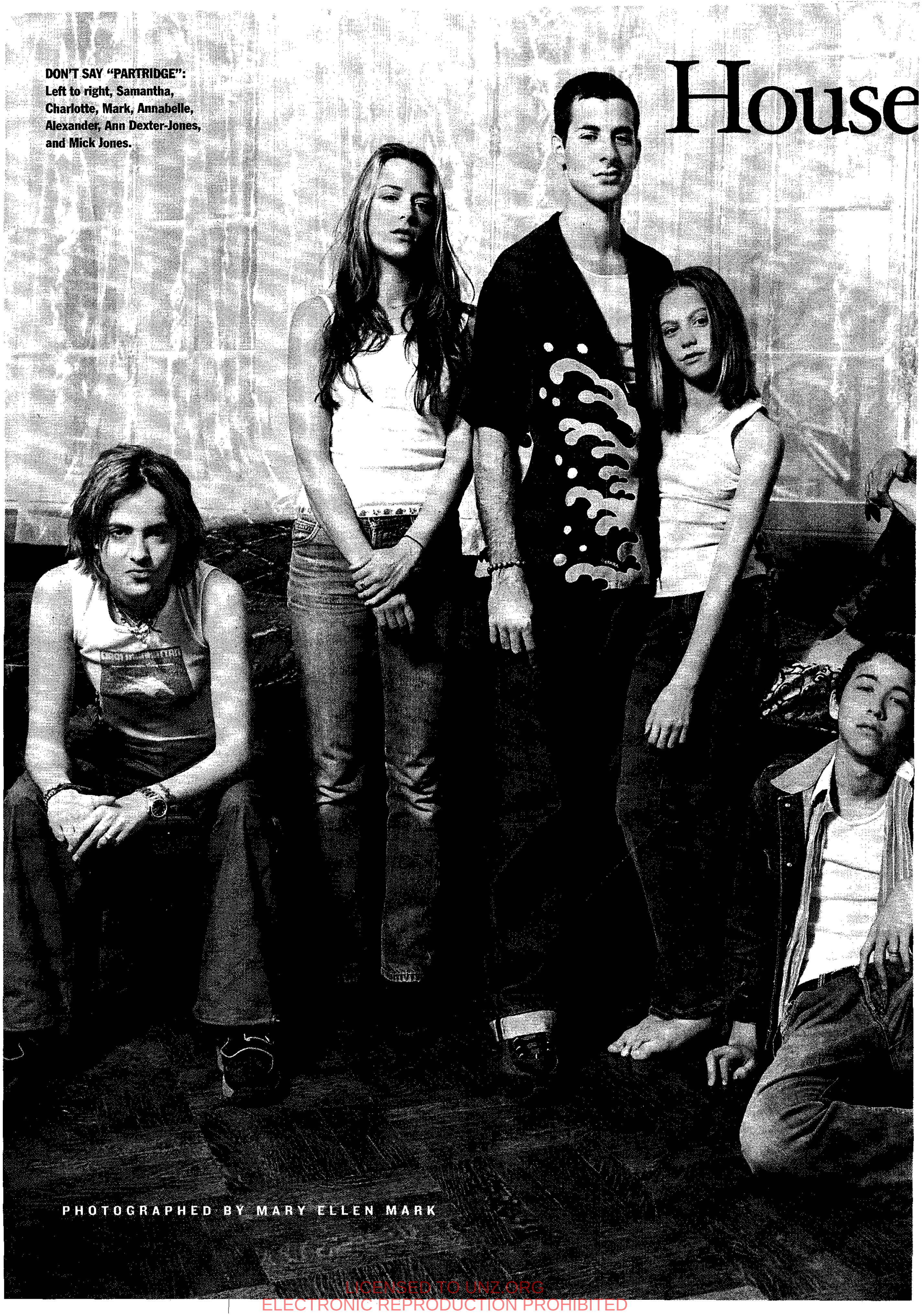


DON'T SAY "PARTRIDGE": Left to right, Samantha, Charlotte, Mark, Annabelle, Alexander, Ann Dexter-Jones, and Mick Jones.

PHOTOGRAPHED BY MARY ELLEN MARK

# of the Rising RONSONS

A battalion of young Ronsons, armed with talent and virtually inexhaustible celebrity connections, have overrun Manhattan social life. Where did they get their precocious gifts? From their parents, of course. A hip-hop Edith Wharton tale.

IT WAS THE METROPOLITAN MUSEUM'S Costume Institute ball, a confused fashion moment featuring ball gowns and blue jeans. An even more confused Henry Kissinger wandered around wondering why Puffy "called himself Fluffy." And, of course, Mark Ronson was the D.J. In years past, power hostess Aerin Lauder Zinterhofer would certainly have gotten Peter Duchin and his band of cummerbunded men doing "S'Wonderful" and "Moon River," but this was a new millennium, a fashionably ripe time for change, and so as the ladies paraded Fluffy—er, Puffy—around on waspish arms, Mark Ronson spun Biggie asking "Whaddya do when your bitch is untrue?" and Big Pun rapping "I'm not a playa, I just fuck a lot!"

BY NANCY JO SALES

"The sound system was really bad at that one," said the perpetually mild Ronson, 24. "But at these society events, they usually don't even know what I play. They just want to be able to say, 'We had Mark Ronson.' "

The hot-ticket Met gala was in fact the perfect cap on a year in which the D.J.—and not just any D.J., but Ronson—became a New York nightlife fixture as well as a shiny tie pin in the cravat of a new society. In party after party much remarked upon for the double-take effect of a new mixing (Donald Trump and Lil' Cease! Fat Joe, Heavy D, and Harvey and Bob Weinstein!), there was one young man manning the soundtrack—at about $1,000 an hour—and he was not some hip-hop legend like Funkmaster Flex or Kid Capri but a tall, white, and handsome B-boy with a private-school pedigree. His Jigginess Jay-Z hired him, and so did Hugo Boss.

"I can play," Ronson says through a shrug, "for any crowd, for the fashion–Donna Karan crowd, for the downtown-hip-hop-D'Angelo crowd, for a thugged-out crowd, and, like, Upper East Side furniture designers." He also did a party for the Gap.

"Everybody loves Mark; he could walk into Attica and they would love him," says the Countess Sharon Sondes, Ronson's self-proclaimed Auntie Mame. "He's been a charmer ever since he was a child, in his little blazer and short gray pants and knee socks."

"Nigga is nice," says Jay-Z, referring to the D.J.'s turntable skills.

But watching Ronson spin records that balmy, flashbulb-splashed night at the Met was less like reliving the D.J. epic *Juice* than like seeing a live-action version of the Kevin Bacon game: There was Tommy Hilfiger, waving up at him, face full of applauding glee.

"He's the quintessential Tommy Boy!" Hilfiger says—whatever that means—but he is thinking of giving Ronson his own line of clothing.

In 1997, Ronson took part in a cross-country bus tour for Tommy Jeans with fellow celebrity offspring Kate Hudson, Ethan Browne, and Kidada Jones. (Jones, who is the daughter of Quincy and sister of Rashida, used to be Ronson's roommate on Franklin Street; that was back when she was dating Tobey Maguire, before Kidada dated Tobey's best friend, "Leo"—who shows up at lots of parties Mark Ronson D.J.'s, often with other Ronson friends like Q-Tip. "He's like my best friend," Ronson says modestly.)

Ethan Browne—yes, son of Jackson—was with Ronson on the balcony of the Met that evening, hanging around talking about his hoped-for several-picture deal at a major movie studio. "I am writing a script about New York nightlife," said the dashing young Browne. "There's a part in it for a D.J."

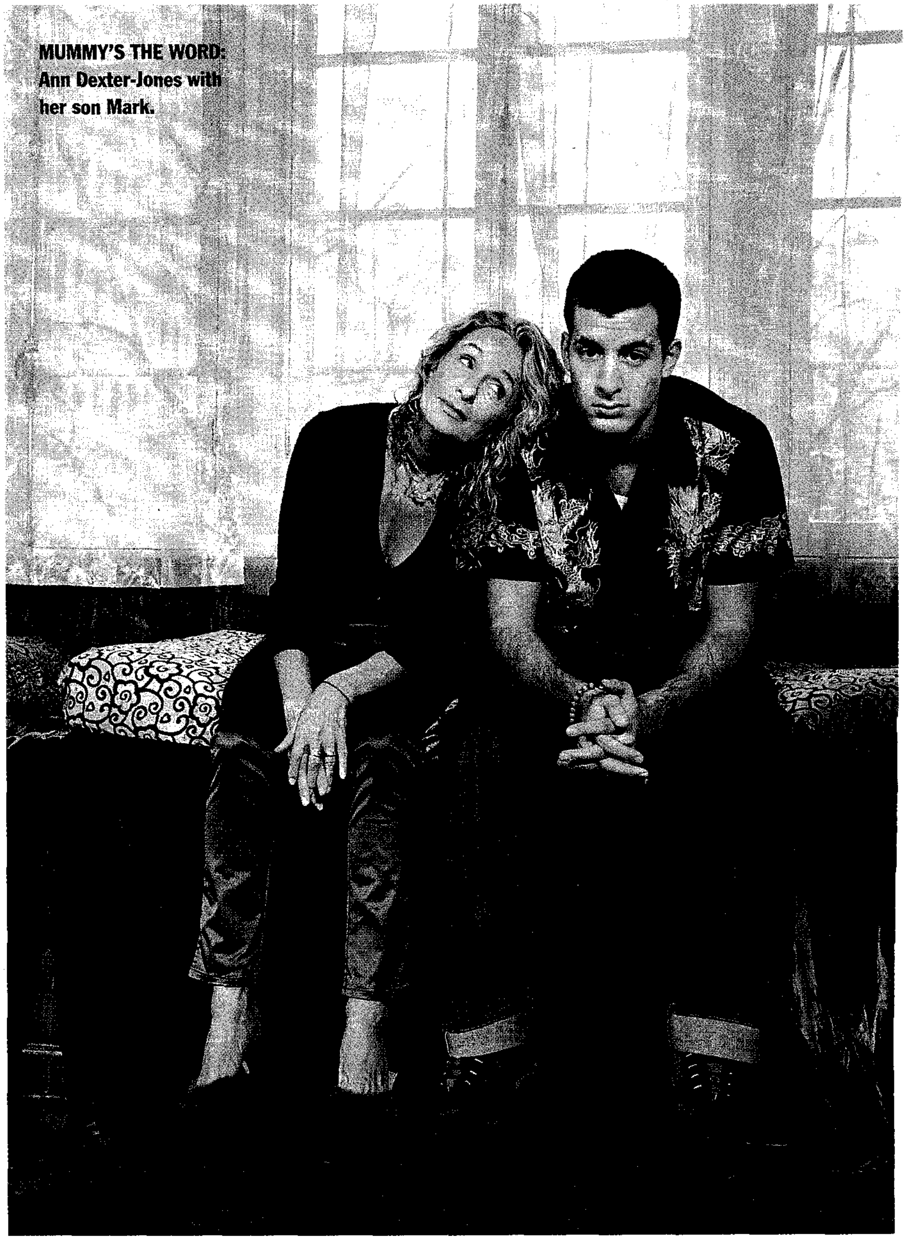
But Ronson didn't hear; he was too busy putting on Sister Sledge's "We Are Family." He admits to having become a bit "blasé."

Breaking away from the clutch of the hostesses, there was also the as-yet-unindicted Puff Daddy, for whom Ronson has D.J.'d many parties, including his notoriously successful 29th-birthday bash of 1998 at which Martha Stewart and Sarah Ferguson shared celebrity status with Lil' Kim. For Puffy, Ronson seems to function as a demigodlike version of all those yo-whassup-in' white boys in the suburbs who make hip-hop go *cha-ching!*

"Puffy used to come up to me at parties and try and give me $100," Ronson says thoughtfully, "but now if he did that, I guess it would seem almost like an insult."

Slinking about, there was also Liv Tyler, whom Ronson knows from the close-knit New York private-school scene (she went to York Prep, he to Collegiate). She was wearing a rhinestone-studded ROCK ROYALTY tee identical to that of her cohort, the apple-cheeked fashion designer Stella McCartney, whom Ronson also knows, because until the age of 8, he grew up in London three doors away from her and "Paul and Linda."

Oh, and she was also friends with Ronson's friend from the New York part of his childhood, fellow rock-royalty descendant Sean Lennon. "He was probably my best friend," Ronson says mildly, "he and Max LeRoy"—who is, of



MUMMY'S THE WORD: Ann Dexter-Jones with her son Mark.

course, the son of Warner, owner of Tavern on the Green and the Russian Tea Room. "I ran away to their house once," Ronson adds, "and they had really good food."

And then there was the lady who kept waving repeatedly at the D.J.—

"Hello, dahling!"

—the rather groovy-looking lady with the wild streaked hair, in the Stevie Nicks black lace, with a voice as smooth and sultry as Sally Kellerman's on those Woolite commercials; you've seen her at parties, as ubiquitous as a paparazzo—

"I love yooooooo!" she said.

She actually looked as if she might have been a little bit tipsy—or maybe she was just proud that there *he* was, perched at the highest point possible in this room full of VIPs (C. Z. Guest . . . Steven Seagal!). He was looking rather groovy himself that night in his tuxedo donated by Tommy Hilfiger—her dear friend, too, he and his brother Andy . . .

Why, it was Ronson's Mummy, Ann Dexter-Jones, the "socialite," just being led out on the arm of her husband, Mick Jones "of Foreigner," as they say.

"THERE AREN'T TOO MANY PEOPLE LIKE ANN Jones," says a society writer who used to attend Jones's frequent dinner parties at the San Remo in the eighties—affairs that might attract, as Jones herself offhandedly says, "oh, the Lorne Michaelses, the Wenners, the Yokos, the Kathleen Turners, and just regular people."

"Ann's society with a small *s*," Jones's writer friend says affectionately. "She's the kind of person Nan Kempner thinks it's terribly amusing to know—but little do the Nan Kempners and Brooke Astors know, someone like Ann Jones is supplanting them."

Jones calls herself a "rock wife," and while the fashion statement for socialites of old may have been a perfect string of pearls, hers seems to be the perfect pair of leather pants. She is tirelessly self-promoting; if there were a marathon for name-dropping, she'd beat Donald Trump and Russell Simmons faster than you can say "Philip Seymour Hoffman." But like her son, she's also connected in a way that begs an addition to Ripley's. "Do you need any more people to talk to you about Mahk?" she asks on the phone. "Michael Douglas? . . . Ahmet Ertegun?"

It's as if a good part of Jones's copious maternal instincts is directed toward making sure her children enjoy the best of everything—which in this age seems to include a certain amount of stardom. Her efforts seem to be working.

"They're everywhere," Liz Cohen, social gadabout and flack for Lizzie Grubman Public Relations, says of Jones's clan. "They're a sign of the times. They're a part of every scene—rock, hip-hop, and high-society."

"I love how the kids show up everywhere in limos," says another female publicist.

"It's not like we're the Kennedys or anything," Mark says blandly.

In addition to the beautiful and talented Mark, there are four other Ronson-Jones children—starting with, in order of their number of "Page Six" mentions, Samantha Ronson, 22, who is also a D.J. Homeboyish and platinum-banged and given to wearing red—her "signature color," report the papers—she got her first gig at Veruka when her brother Mark was unavailable; now she's in demand anytime Mark is unavailable.

"I can play for any crowd," Ronson says with a shrug. "For the fashion–Donna Karan crowd, for the downtown-hip-hop-D'Angelo crowd, for a thugged-out crowd, and, like, for Upper East Side furniture designers."

Recently, Samantha was included in *Quest* magazine's "Ultimate Guest List" alongside several Roosevelts, Rockefellers, and Phippses. Close to her stepfather, she sports a FOREIGNER tattoo on her back. "I have no idea why the media's so interested in us," she tells me, blowing smoke from a Marlboro red, "but as long as I'm makin' loot, it's *all* good."

Next, there is Samantha's twin, Charlotte, tawny and shy. Last year, Charlotte became a fashion designer, like her Nightingale-Bamford friend Shoshanna Lonstein (who is a socialite via another route, bedding a celebrity; witness the New York ascension of Monica Lewinsky, seen out at night lately with chums Molly Ringwald and Serena Altschul—who's a very good friend of Samantha Ronson's).

Seemingly overnight, Charlotte's C. Ronson T-shirts have begun appearing at major outfits like Tracey Ross—"Mummy introduced me to her," says Charlotte—Henri Bendel, and Fred Segal.

"We had her T-shirts in our Tommy 2000 fashion show," says Andy Hilfiger. "And Mark D.J.'d. It was like a Ronson-Hilfiger show! I'm friends with Ann," he adds.

It was in "Page Six" when Charlotte accidentally trapped a friend, agent Patrick Whitsell, against the wall of his Malibu garage by mistaking the gas pedal for the brake, after which he needed 100 stitches. "Well, her stitching is superb," said a "spy," "so if she sewed him up, no doubt he will look terrific." Charlotte's stitching is actually done, however, by a seamstress.

And then there are the two children of Ann and Mick Jones—Alexander, 15, and Annabelle, 13, students at St. Bernard's and Chapin. Alexander plays drums ("but not for Samantha's band," Ann insists. "I am *not* the Partridge Family") and wears a diamond stud in his ear; Annabelle is a golden beauty who delights in handing out "fashion violation tickets." "I would like to be a designer," she says, "like Charlotte, or Anna Sui." Both children have been "getting D.J. offers," says Ann, "despite child-labor laws"—and, apparently, reason. Ann herself recently D.J.'d at Joe's Pub; she played "The Age of Aquarius" and "Purple Haze"—at the wrong speed. "I never *spun* before," she laughs.

THE RONSON-JONES FIVE-STORY, BEAUX-ARTS Stanford White family home is decorated with lots of marble, silver, a Picasso, a Helmut Newton, and many, many pictures of the family posed with other celebrities.

". . . And there's Mick jamming at Mark's bar mitzvah," says Ann, giving the tour. "Mick's Church of England, but he did a wonderful job."

"People used to tease me, like 'Oh, you think you're so cool your dad's a rock star,' but I figured they were probably just insecure," Annabelle says sweetly.

She's sitting at the dining-room table playing hand-slaps with her father; she's winning.

"Annabelle doesn't believe I played with Hendrix," Mick pouts affably, apropos of, really, nothing, like some *Monty Python* character.

Annabelle protests, "Yes, I do!"

Mick has played with, produced, or sung vocals for seemingly everyone (he may in fact be the rock-and-roll Kevin Bacon)—Billy Joel, George Harrison, Van Halen . . . and, of course, Foreigner, which in its eighties heyday made tourbusfuls of money.

"And they're touring again this summer," Ann offers. "And Mick's just signed up to co-write and produce the Cult's new album, and Meatloaf's and Ozzy Osbourne's . . ."

"I saved Mark's life once," Mick says amiably. "He fell off the boat in the Hamptons, and I dived in after him. James Brown came down from Heaven."

"Isn't James Brown alive?" I say.

Mick's just smiling.

"Why James Brown?"

"No reason, I assure you," says Charlotte, grinning.

Two years ago, the tabloids reported that Mick somehow wound up at Moomba for Paula Jones's celebration of her $850,000 settlement from the president, where Mick pointedly told a reporter, "Me and Mrs. Jones ain't got a thing goin' on!"

"He was never there—those were staged photographs," Ann insists.

She's opening a bottle of Veuve-Clicquot.

Pop.

"Dahling, would you like some champagne?"

The champagne is geysering to the floor, and Juke, the family dog, who bites, is trotting over to see whether he'd like to lap it up. He turns up his nose.

"I live in festive confusion," Ann says, laughing huskily. Her laugh, to misquote Fitzgerald, is full of money.

Now Mark's coming in with John Forté, the wiry, dreadlocked rapper who's often played with the Fugees. They've started a music-production team together called, cryptically, Epstein & Sons. "Oh, I call everyone Stein," Forté explains. "You know, like Mariah calls everyone Lamb?" Not really.

"My dahling boy!" Ann says, turning up a cheek for Mark. "My numero uno son."

"Hello, Mummy."

"Hello, Mummy," echoes Forté, amused.

"You are coming with us to Moomba, aren't you?"

When we can't all squeeze into Forté's SUV, Samantha and Charlotte run up the street to hail a cab. "Too much family in *too* small a space," mutters Samantha.

THERE PROBABLY AREN'T TOO MANY FAMIlies in New York that dine all together at Moomba, a place known for its surreal celebrity tableaux—say, Jack Nicholson, Mike Tyson, and Jerry Seinfeld all in one evening.

Ann gives the linebackerish bouncer a peck on the cheek. "Hello, dahling!"

We're escorted to the candlelit VIP room upstairs—it's here that the Ronson children often congregate with others of their kind, a group of young people who are already famous or hell-bent on becoming famous (well, if Gwyneth could do it . . .):

There's Donovan (son of Donovan) Leitch, who captains the much-hyped band Nancy Boy; Ione Skye (his sister), who, at 25, is already the ex-wife of Beastie Boy Adam Horovitz (son of Israel, the playwright); Bijou Phillips, of Papa John, who can currently be seen bare naked in *Playboy;* leggy model Ivanka Trump, whose mother talks worriedly on *Good Morning America* about the children of the rich contracting "affluenza" ("Many of these kids with too much money need guidance," Ivana warns); Stella and Lola Schnabel, the latter of whom unfortunately failed to get a gallery show despite efforts by her father (although she's been seen in nightclubs gamely drawing on tables); Cameron Douglas, son of Michael, a D.J.; Drena De Niro, a D.J.—"They know more about turntables than silverware," a writer observes of this generation of socialites—and Tatiana von Furstenberg, who runs a SoHo boutique that carries T-shirts by C. Ronson . . .

"I am known as Mummy Dearest," says Ann Jones. "I changed the locks when Mark snuck out to Sean Lennon's because Pearl Jam was coming over. I told the nanny—I was away at the time—he will not sneak in the back door."

In her monthly column for *Hamptons Country* magazine—"I write as if I'm Patsy from *Ab Fab,* sweetie darling, if you can't spell it, then it's just not for you"—Ann wrote about Charlotte and Samantha and some of their closest friends, young society blondes like Lulu Kwiatkowski and Alex Kramer, without ever mentioning who their parents were (herself included); you were just supposed to know.

There was also a "really funny" piece on Charlotte and Samantha "in *Tatler,*" says their brother Mark, "that said if you're 30 years or under and live in New York and you don't know the Ronsons, chances are you should get out of town."

At Moomba, the Ronson-Joneses spread themselves out on a series of plush brown couches. Samantha goes to put on a stack of CDs. "I'm not like my brother; I'm not a turntablist," she says unapologetically, cuing up some of her favorite introspective girl rock. "I'm not a hip-hop D.J. I play the music I like, and yeah, I'll scratch a little bit."

It gets her through parties for Lot 61, One51, and the likes of the giant Hollywood agency CAA. And yet, she says, "people can be so mean. Like when I started to D.J., it was in the paper that I didn't even know how to turn the sound system on—and okay, to a degree, yeah—I wasn't Funkmaster *Flex.*"

The Ronson-Joneses are drinking still more champagne, except for Annabelle and Alexander, who have school. The rest of the family seems to keep somewhat more irregular hours. "This rock wife is up every morning at 6:30!" Ann protests.

Alexandra von Furstenberg comes over to say hello—"Dahling!"—and so does someone called Gogo, who wears a cravat.

"People that read *WWD* and the gossip columns are always asking me, 'What's it like being a real socialite?' " says Mick, a former member of Spooky Tooth. "And I'm like, 'Ah, man, I'm a rock-and-rollah. Anybody with soul is welcome in my house, even people I meet walking the dog.' "

"We do entertain"—Ann leans over, karma bracelets jangling—"but we're not groupies, and we're not social climbers. There are a lot of people who come who are high-profile, and then there are some who are not, but *we* like them. For example, Al Pacino can be sitting next to a great friend of mine who's a wonderful healer—"

"Or Michael Caine or David Lindley," Mick offers.

"Or," says Ann, "Michael Douglas and his girlfriend, who are really lovey-dovey. And always the children. Whether it's Andy Warhol or a great girl I meet who does manicures at Elizabeth Arden, what I tell the children is, I'm also inviting you to the party, so if you want to join in, you *can.*

"When Mark was just 2, Keith Moon"—as in, of the Who—"taught him to play drums on some stash boxes at our apartment in London," Ann reminisces. That was when she was married to rich real-estate guy Lawrence Ronson, a connected Londoner with a penchant for the company of "rock-and-rollahs. Everybody used to come over, David Bowie, Mick, Keith"—this time, Richards—"oh, it was wonderful!" she says.

"Keith"—now Moon—"had a lot of excess problems in those days—but then, none of us were *saints*," she adds, low.

Her own family is, not surprisingly, illustrious. Her great-uncle Sir Oscar Deutsch founded the Gaumont-Odeon Cinemas "and was the first Jew to be knighted by the queen!" she says. Her second cousin Sir Leon Brittan was the British Home secretary. Another second cousin, Sir Malcolm Rifkind, was the minister of defense.

"And I and all my children are direct descendants of the Rabbi Yitzak Luria, who brought the cabala out of hiding," Ann says, name-dropping back to the sixteenth century. "And we're also related to the doctor who made us all feel guilty about cholesterol."

"I hung out at Regine's with Catherine Deneuve and Brigitte Bardot," recounts Mick. "And a big bottle of Scotch and Brian Jones"—dead member of the Rolling Stones—"and a crazy girl called Zuzu."

"Yes, enough about me!" says Ann.

"He wrote 'I Wanna Know What Love Is' for me," she adds. "I told him to go back to his wife, and he did, but it didn't work out. . . . Oh, put *that* in."

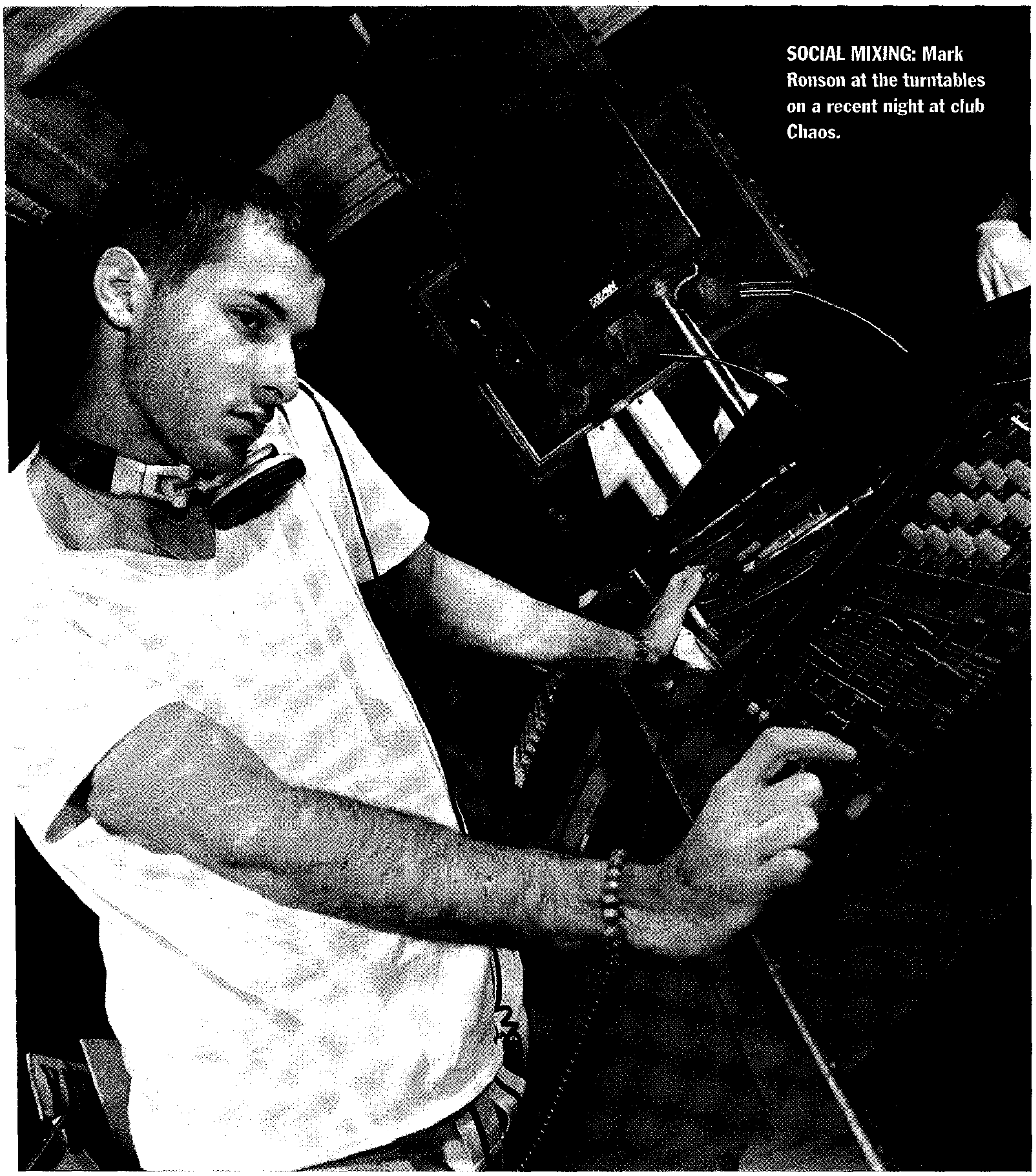
They moved to New York and settled at the San Remo in 1984, and Ann immediately started throwing dinner parties. In those days it was "everybody," including close friends Jann and Jane Wenner, a connection that led to an early job for Mark.

"Mark got his internship at *Rolling Stone* when he was, I think, 14? I have always made the children work. I am *very* strict," says Ann.

("Mark charmed everybody," Wenner says, "and knocked everybody out with his musical knowledge, which was as extensive if not more than the music editors'. My wife and his mother are close friends," he adds.)

"I am known as 'Mummy Dearest,' " Ann goes on, eyes narrowing. "I changed the locks when Mark snuck out to stay at Sean Lennon's house because Pearl Jam was coming over. I told the nanny—I was away at the time—he will not sneak in the back door!"

Mark smiles. "She called begging for me to come home."



SOCIAL MIXING: Mark Ronson at the turntables on a recent night at club Chaos.

"Anthony Kiedis"—of the Red Hot Chili Peppers—"and I used to exchange letters," Annabelle interjects sweetly. "We were talking about the tooth fairy, but we had different interpretations."

"But I have always wanted the children to be free in their minds," Ann goes on, "and that is why I try and expose them to many different cultures and religions. Also, that way it's not sexy—I don't want them to run off and become Moonies. I have introduced them all to *reiki*, the Eastern art of energy healing . . .

"I do it myself; my hands get very hot. I cured Mark of shingles," she says.

Mark looks, for him, taken aback.

"And I remember once, when Mark was about 13, he wanted to talk to me about sex—"

Mark looks, for him, alarmed.

"But I came, you see, from this very inhibited English family where nobody ever taught me how babies arrive—"

Mark asks, "Did you just say 'how babies arrive?' "

"I said, nobody ever taught me how babies were born," Ann says dryly.

"I think you said *arrive*," Mark says.

"Well. It's a better term."

Ann looks regal.

Charlotte giggles. "When Mummy grounded us, she would make me and Samantha do, like, seven cultural things, like seven weekends of classes at the Art Students League—it was a little much, you know? So we'd just walk in and find out who the teacher was in case we got quizzed—"

"Charlotte, show us your tees."

Ann's been urging Charlotte to open up a little brown shopping bag holding some of her C. Ronson T-shirts. Charlotte spreads them out dutifully on the seat.

"Being in this family," Charlotte says, "it kind of spurs you on to do things—you feel you *can* do things—well, because everybody else is." She's the only member of the family so far to get a college degree, from NYU.

"But Mark," Ann says, "has promised me he will go back!"

MARK RONSON STARTED D.J.'ING PROFESsionally when he was a senior in high school. At college, he'd come into the city on weekends to perform, eventually presiding at what he calls "thug affairs"—parties at places like Rebar and the now defunct but memorably down-and-dirty Den of Thieves, where despite being a white boy, he knew how to play that funky music.

"It doesn't matter who his family is; he can still rock a party," says Funkmaster Flex.

RuPaul once told him, "Boy, you been making my bottom hurt all night." From dancing.

"I almost put that on my business cards," Ronson says, "but then I thought it might not be such a good idea."

The question of just how much his family ties have helped does come up, however, and he endures his share of what the players call "player-hating." "Yeah, he's good," says another, less successful white D.J., "but he also brings to the table all the elements of the trendy club scene, which has nothing to do with hip-hop's foundation."

But who's to speak for hip-hop? Certainly not Ronson, Ronson says one day at the West 34th Street apartment he shares with old friend Max LeRoy. "I'm no expert," Ronson claims. "I just like the music."

("He taught me how to play guitar," Sean Lennon says later on the phone. "And then when we were like 15, we wrote a song for Michael Jackson. Michael hummed a melody for us, and we wrote it. Then we played it for Roberta Flack, who lived in my building, and she said it sounded like James Brown . . . but I think she was just humoring us.")

"I could never try to 'be black,' like some people," Ronson goes on, leaning back in an armchair draped with an American flag. "I had this conversation once with Russell Simmons. I said I would never use the word *nigga* because I think it's kind of weird and it doesn't fit me. And Russell goes yeah, but you can't, like, tell MC Serch from 3rd Bass—who's white and has a black wife and three black kids—that *he* can't use it.

"And I was like, okay, you know what? You're right. But it's not *me*. Just because of the way I was raised, and"—he quickly adds—"I don't mean I was raised *well,* but I don't speak like that and I don't try to carry myself off that way. I'm comfortable with who I am.

"I'll be around hip-hop people all the time, and yeah, I might pick up certain expressions and it might change the way I dress a little bit, but I could never be something that I'm not. I am what I am."

"We're just privileged white boys, doing their thing legitimately," says another friend of Ronson's, actor Daniel Serafini-Sauli. "But I still believe in 'Fuck tha police,' " he laughs.

"I feel Mark could really do anything," says Ann Jones rather somberly, as if we're discussing global politics at the U.N. "He has that Renaissance energy. Did he tell you he's been writing music since he was 4?"

"Mark was helpful in Life's attempt," says Roy Stillman, owner of the temporarily closed club, "to market hip-hop music to the sort of white upper-class contemporary culture we wanted to associate ourselves with." He says it without irony.

ON THE NIGHT SAMANTHA'S BAND, LI'L RED, is playing at Don Hill's, Ann brings along an unlikely posse. There's Grant Show of *Melrose Place;* Jim Heckler, who owns the Globe (and once hired Mark as his "entertainment consultant"); model Kirsty Hume; and "a bevy of supermodels—like seven girls I dated," says Mark, who's already on hand and quickly ducks downstairs to avoid encounters.

"Mark loves the supermodels," sighs a society girl in the crowd, watching him go. "He used to date Frankie Rayder, and now he's dating Camellia Clouse. Whatever. Mark deserves it—he's perfect. He's smart, he's talented, and he comes from a good family. He was my first crush!"

"It's not like I'm a player or anything," gulps Ronson.

In a little cement-floored room out of view, Samantha—along with Mark and Max LeRoy, both pressed into service as guitarists tonight—is practicing songs, all of which she has written, words and music.

"I only speak when I got nothing to say," they're singing.

Samantha is wearing a red leather jacket and has put red contacts in her eyes for a ghoulish effect. If she's not a rock star, at least tonight she looks like one.

"Tell Charlotte to get her little ass down here with my T-shirt!" she's barking at someone into a cell phone.

Mark's attempting to run the Partridge Family with some professionalism: "Let's go over this one more time," he says gently, playing back a cassette tape.

"Uh-oh," Samantha say with a blush, "I fucked up on that one."

There are some other FORs down here as well—a tall, ironic girl named Beata Hennrichs, who's already directed a movie for Carey Woods.

"You been hanging out with Ann?" Beata says flatly, adjusting a rhinestone tiara. "One time, Ann had us over to tea with a bunch of psychics and they told me I was gonna be a talk-show host, and they told Ione Skye she was gonna be a movie director." She laughs wryly.

"I know my note—I wrote the fucking song!" Samantha can be heard saying.

"I told Donovan"—Leitch, of course—"to get his ass down here," Beata says, blowing smoke rings.

Nigel Mogg and Mike Williams, the bassist and drummer for Nancy Boy, arrive—scrawny, chain-smoking Brits with early Rod Stewart hair. They seem like they just woke up, but they sit down to start learning Samantha's songs. Li'l Red's going on in five minutes.

Charlotte finally comes, too, toting another shopping bag full of C. Ronson tees. Samantha and Max—who has *Tiger Beat* looks—dive in hungrily, as if this will save them.

Li'l Red isn't ready for Roseland—or, for that matter, Don Hill's. Up on the stage, Samantha looks like a red-eyed deer caught in the headlights, singing her personally inspired introspective girl rock. At one point in the set, Max stops and asks the audience resignedly, "Can I have a beer?" and everyone laughs.

But when the band starts again, Ann lets out a cheer and dances like a believer, like it's Woodstock, crashing into the supermodels.

I GO TO SEE ANN ONE DAY AT THE FAMILY ownhouse. It's just the two us, except or some workmen puttering around, utting up more pictures of the children; nd a very quiet lady is Lemon Pledging.

Ann has made Earl Grey tea, and we it down at the dining-room table to discuss her favorite subject: "I feel Mark ould really do anything," she says rather omberly, as if we're at the United Naons, discussing global politics. "He has hat Renaissance energy. Did you know e has a Mensa IQ?

"Did he tell you he's been writing music since he was 4?" she asks. "That he had a deal with Polygram when he was 16?"—for a rock band called the Whole Earth Mamas, which didn't work out. "Publishing rights," Ann says with a wave of the hand. "We didn't like the contract."

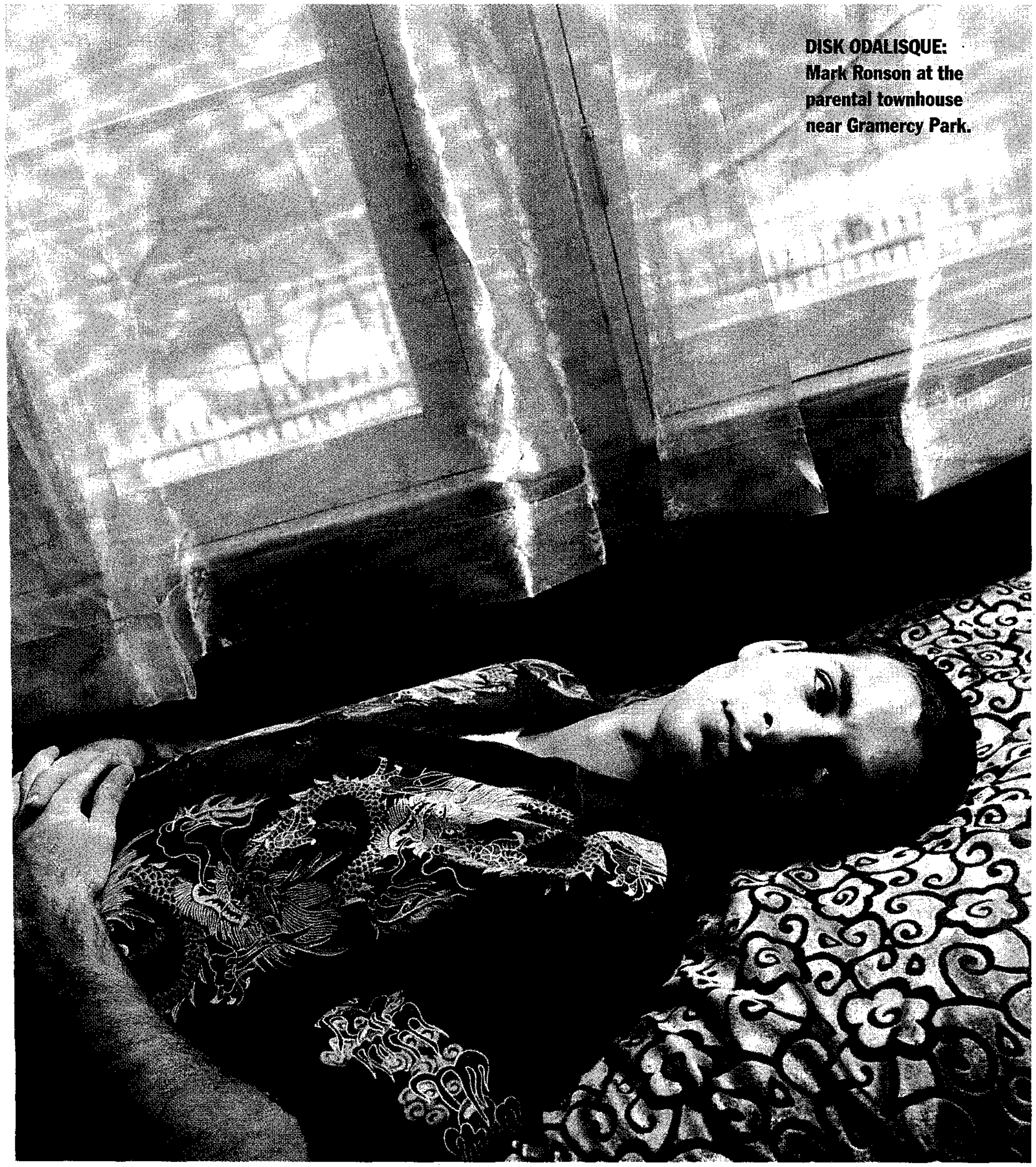
"D.J.'ing is fine, but for him I don't think it's forever. Did you know he's getting into producing?"

In fact, Mark just co-produced an album on Cheeba Sound with singer Nikka Costa (he says she "sounds like Janis Joplin meets Chaka Khan, and her dad was Frank Sinatra and Barbra Streisand's arranger"). And he's working on an Internet deal for a site called djgroove.com, where he'll become a sort of Dick Clark of the Web. He's also reading the biography of David Geffen.

"He'll never tell you any of this himself," says Ann. "He's so modest—too modest. He wrote me the most incredible song for my birthday—it brought tears to my eyes—called 'Thank You for Being My Mother, and Thank You for Being My Friend.' He's so embarrassed that I play it for people."

Her eyes start to well up.

"I think somebody should market it for Mother's Day."



DISK ODALISQUE: Mark Ronson at the parental townhouse near Gramercy Park.

"HEY!" MARK CALLS ME ONE MORNING, UNusually animated. "I'm D.J.'ing last night at Chaos, and guess who walks in . . . Prince! He's just one of my fucking idols!

"But I don't want to kiss his ass and put on *Prince* songs—even though I play them like at least five times a night—so I put on some funky, funky shit—some obscure Latin shit from the sixties—like, as bait!

"I *knew* he'd come over and ask me what it was—I knew it. And all of a sudden I turn around and there's fucking Prince standing right next to the D.J. booth—he's, like, this little guy in this fitted jacket with no shirt on, and a hairy chest . . . so cool!

"And I'm like, 'Hey, what's up?' And he's like"—low voice—" 'Hey, I like to watch people dance,' and I'm like, 'Yeah, me too!"

Ronson grew up with Mick Jagger at his dinner table; Andy Warhol looked at his childhood scribbles. But beneath his understated cool, it's somehow a relief to find out that he's still capable of talking about Prince as if he'd seen . . . Elvis.

"And he's like, 'Hey, what's that you're playing?' " Mark says. "And I show him, and he's like"—low voice—" 'Cool.' "

"Uh, and then something happened.

"I put on this Stevie Wonder song—'All I Do,' my favorite—re-pressed on twelve-inch, so you can play it loud in the club. It's a bootleg. And Prince goes, what's *that*? And I'm like, 'Uh, yeah, it's a bootleg.' 'Cause you know, Prince led that big campaign against bootlegging, and . . . I don't use bootlegs a *lot*.

"And then all of a sudden he's like"—explosive voice—" 'I'm 'a call Stevie at home right now and tell him you got this!' And he's pulling out his Palm Pilot, and there's like Stevie Wonder's home number on it all lit up! And I'm like, *Oh, shit!* And I start fading out the song, and Prince lifts up the needle off the record for me!

"And he says, *'Gimme that record!'* " Mark laughs.

" 'Gimme that record.' We were hanging out for, like . . . fifteen minutes!" ■

BLONDE BO

In his much-anticipated first novel, Stanley Crouch channels the voice of a beautiful blue-eyed woman. Not to s

ON A CHILLY SPRING NIGHT, STANLEY CROUCH is bobbing around like a heavyweight champion warming up for a fight. "I hope we see some blood," he says, gleefully shifting his stocky frame. "I'm going to get *pilloried*!" Crouch, the essayist, jazz critic, and all-around bad boy of the black intelligentsia, has gotten into his share of fistfights—most notably a bloody brawl with a fellow writer that got him fired from *The Village Voice* back in 1989. But tonight it's words that Crouch will wield as he goes out to battle—in a New York 1 debate on New York City police violence.

His opponent this evening is Peter Noel, the West Indian–born reporter who covers black politics for the *Voice*. Declining to jump on the anti-police bandwagon, Crouch tries to steer the conversation to black-on-black crime. "The issue is *blue*-on-black crime!" retorts Noel, growing heated. Noel accuses Crouch of being a Giuliani apologist and a front man for police-force bigots. "I know *you* voted for Rudy," Noel shouts. "That's the dirty little secret among boozhie black intellectuals like you." "That is just a bunch of bunk!" Crouch retorts. "The greatest threat to black life and limb is not the police; it's criminals in our community, and *you*, Peter Noel, know it."

It's at moments like these that Crouch is happiest, jamming his finger in the electrical current of controversy. When the cameras flick off, he visibly deflates. He and Noel shake hands and trundle off to dinner at the nearby Soul Cafe. "That's just business," Crouch says, giggling, when asked about the pitched back-and-forth. "People never know *what* I'm gonna say, but they know I'm not gonna be bullshitted."

NOW 54 AND, BY HIS RECKONING, "STILL A hottie, but now just intellectually," Stanley Crouch is preparing to throw down his heftiest gauntlet yet: a 500-page novel called *Don't the Moon Look Lonesome* (Pantheon Books). It is Crouch's first novel, years in the making, and its debut this week has been as eagerly anticipated by his many critics as by his friends. "There are a lot of people lying in wait for this novel," warns the MacArthur-winning writer Ishmael Reed. "He's made a lot of enemies."

Set in modern-day New York City, the book details the tortured relationship between Carla, a blues-singing blonde in her forties, and Maxwell, her black saxophonist boyfriend. Crouch boldly wrote it from the point of view of the white woman. The book already took a beating in Sunday's *Times*. In a review headlined ALL THAT JIVE, James Baldwin biographer James Campbell sniped that most "shocking in 'a novel about blues and swing' is the author's overall insensitivity to language." Crouch blithely dismisses the review as "a political hit job designed to keep me in my place."

In his *own* modest estimation, the novel is a masterpiece. "If Mann or Joyce were alive, they would call me up to talk about this book," Crouch says. "*They'd* understand what I'm shooting for." Crouch's elephantine ego can certainly withstand the blows: After all, for almost 30 years, he has charted his own contrarian course on politics, culture, and literature, and especially race, always giving as good as he gets. His favorite targets are other influential African-Americans, whom he has skewered with famously acerbic epithets. He called Spike Lee "a nappy-headed Napoleon," compared the Nobel laureate novelist Toni Morrison to P. T. Barnum, and labeled Malcolm X "the Elvis Presley of race politics."

It's no surprise, then, that at a SoHo party last month for the Black Writers' Conference, many of Crouch's fellow guests gave him the cold shoulder. "He just wants to shock," spit out the novelist Terry McMillan. "The man is just an *awful* writer," sneered Quincy Troupe, professor of literature at the University of California at San Diego and a close friend before Crouch savaged him in a book review. Ishmael Reed dismissed Crouch as "a henchman for the Establishment."

Of course, some in the Establishment beg to differ. "Stanley is a very feeling and civilized man who has his mind made up on a great many important questions about which a decent man ought to have made up his mind," says the usually taciturn Saul Bellow. "The fact that he's an American is much more relevant than the fact that he's a Negro."

BEING AN AMERICAN IS A MATTER OF NO small importance to Crouch, whose sentimental patriotism is based on the remarkable trajectory of his own life. Born in South Central Los Angeles to a washerwoman mother and a drug-addicted father, he became an actor in his teens, and his work with the Watts Repertory Theater became his ticket out of the ghetto. Passionate about jazz, he moved to New York in 1975 "to find some culture" and soon after was hired as the *Village Voice* jazz critic. His elegant pieces from that period formed the basis for his acclaimed first book, *Notes of a Hanging Judge*. Along the way, he has published three books of essays, written and directed ten plays, and writes a twice-weekly column for the *Daily News*.

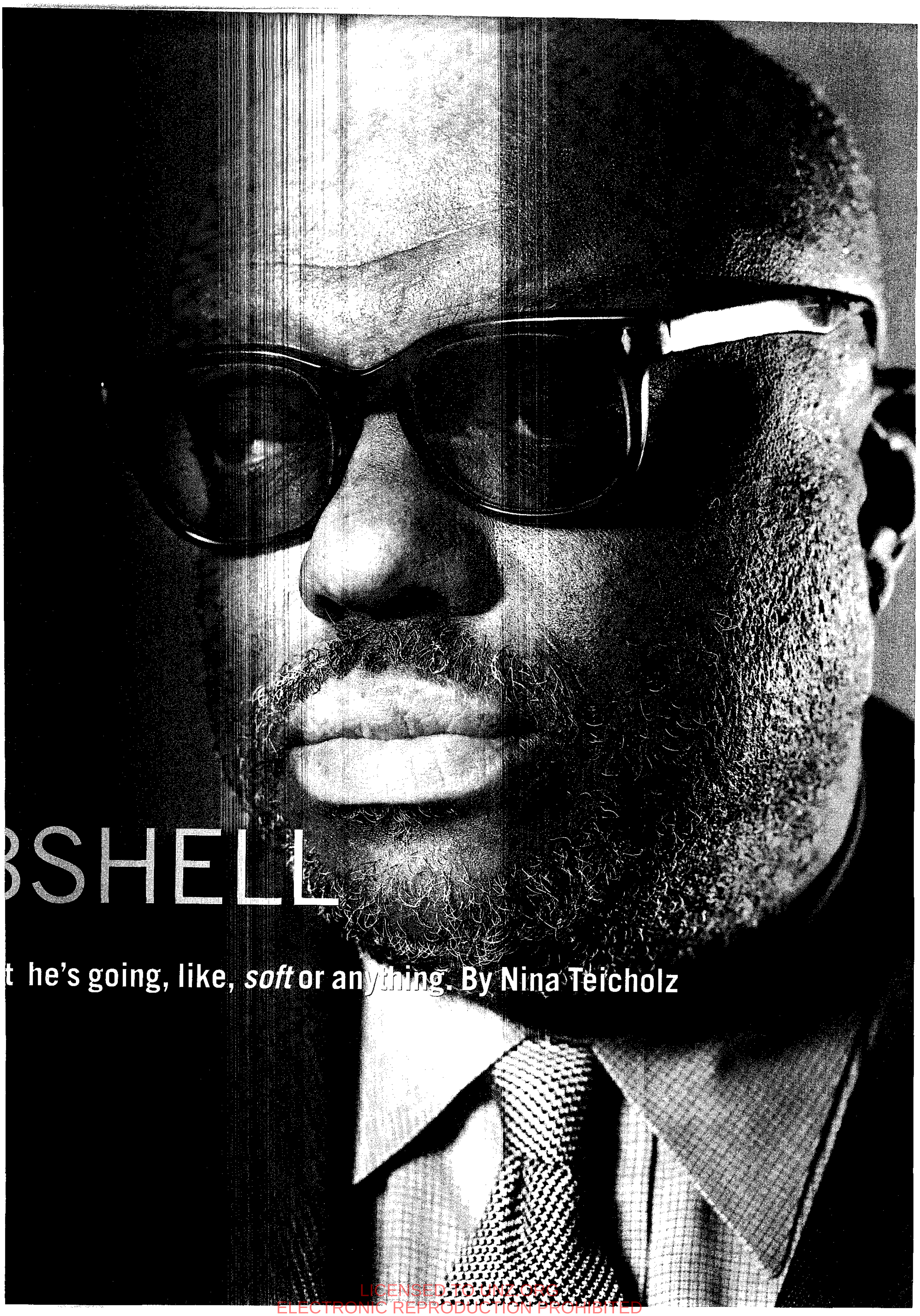
By day, Crouch works out of the West Village brownstone he shares with his wife, the sculptor Gloria Nixon. At night, he hangs out at West Village jazz clubs or holds court at lit-world soirées where his is often the only black face in the room. Droll and melodramatic, he has become a sought-after party guest, mopping the sweat from his big bald head as he buzzes from corner to corner, loudly opining on a multitude of topics while good-naturedly flirting with every woman in the room.

BEFORE HE WAS MARRIED IN 1995, CROUCH was something of a ladies' man, linked to a long list of women including producer Lynda Obst. Though he denies rumors that his book is autobiographical, Crouch describes Carla, its prime protagonist, as "my ideal woman . . . She doesn't whine." He says that he anticipated a few raised eyebrows when he decided to adopt the voice of a white woman but insists it wasn't much of a stretch. "I just followed my intuition," he says. A hopeful romantic who gracefully suffers the slings of her lover's black friends, Clara is, in Crouch's opinion, "the best kind of American woman, a pioneer who refuses to give up."

Rich in passion but somewhat lacking in plot, his first novel is a decidedly mixed effort. But Crouch's friend and fellow writer Lee Siegel argues that it should be judged not simply as fiction but also as "a polemic . . . a way for Stanley to put into fictional form the obsessions that you see in his essays."

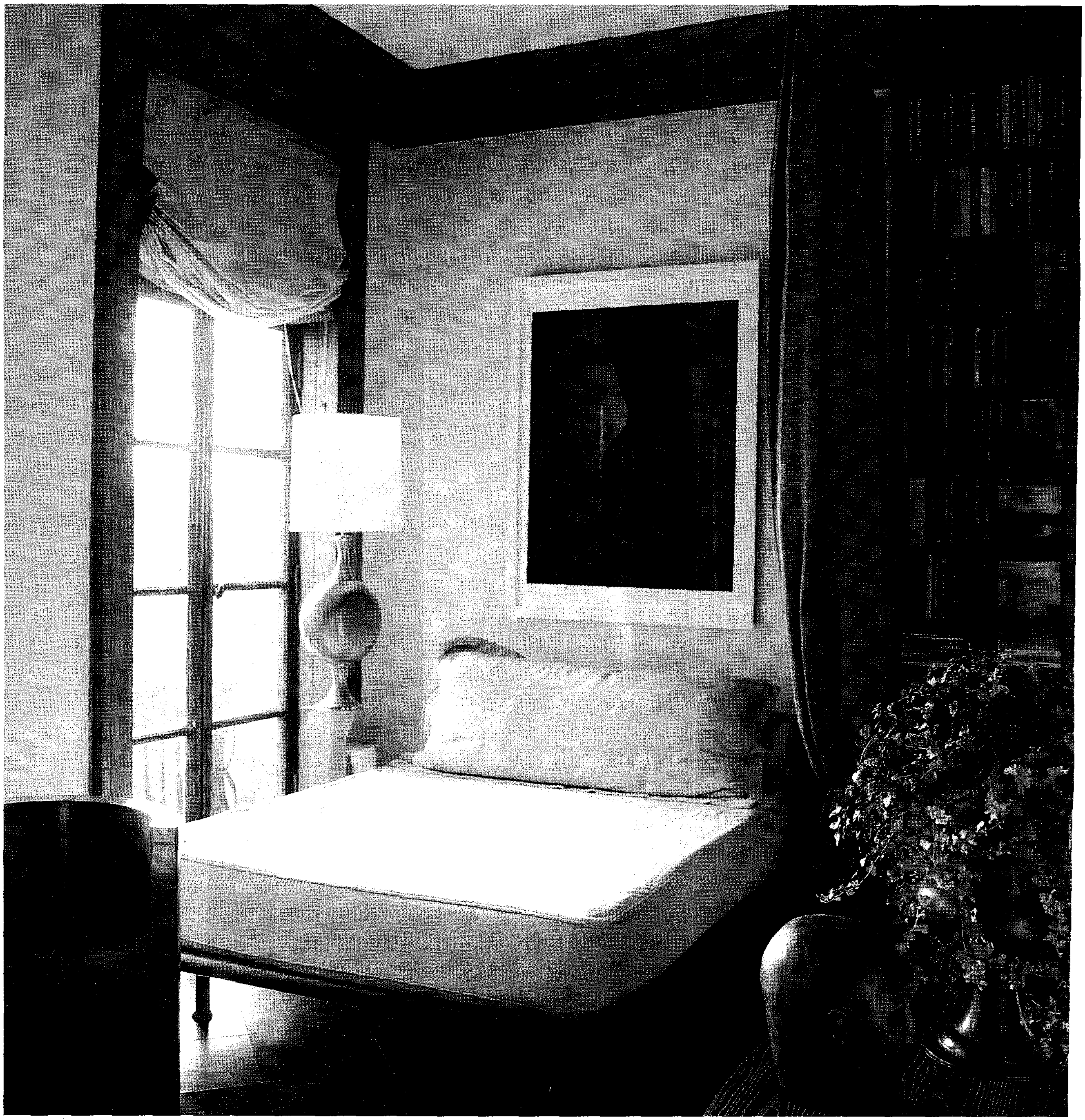
Crouch predicts that criticism of his book will be more political than literary. "Some of us are never supposed to speak about our love for America," he says, before launching into another attack on James Campbell, "the European guy" who reviewed his book for the *Times*. "He's condescending *up* to me. *He* doesn't know enough about American art, history, or culture to even begin *discussing* a book this complex." For Crouch, as always, the fight is half the fun. ■

Photographed by Robert Maxwell



SHELL

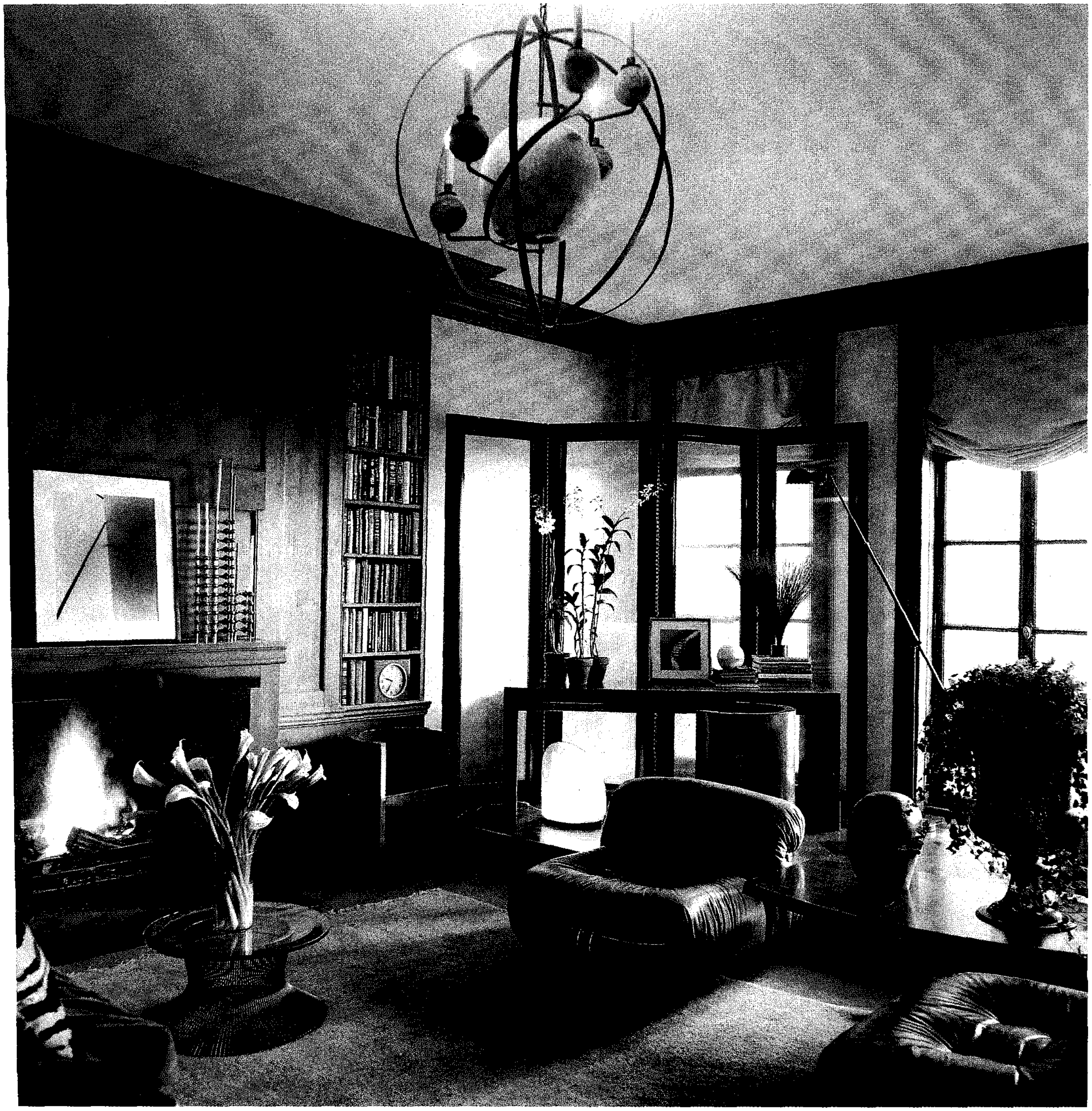
t he's going, like, *soft* or anything. By Nina Teicholz



Artful Stu

From their small but stellar perches around the city, three spac
designers find that studio living can liberate rather than confi

Photographed by William Waldron



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Wendy Goodman

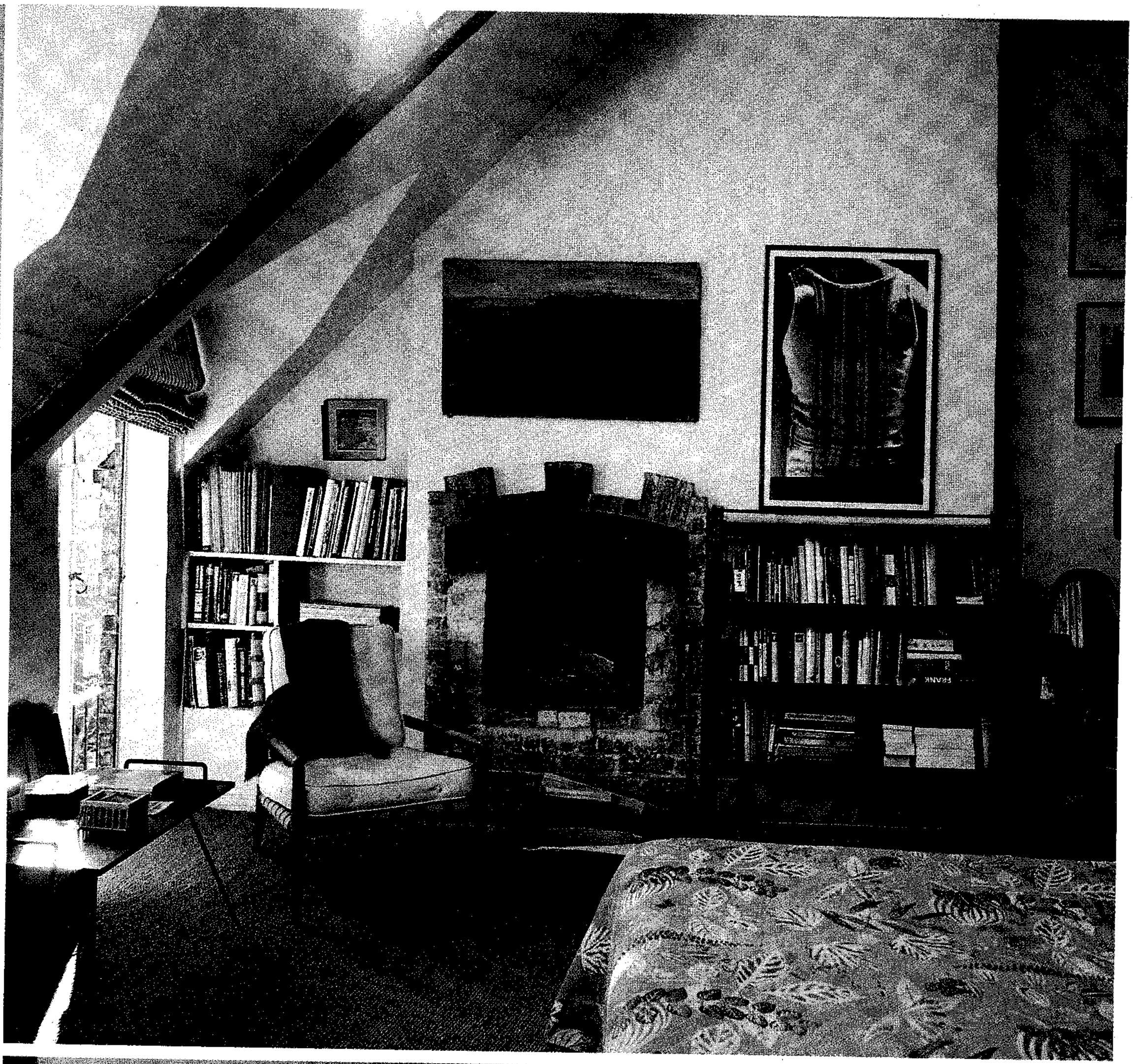
Woody Retreat Paul Siskin's studio was stripped down to the original woodwork and furnished with an eclectic mix of old and new pieces. "There's a discipline to living like this," he says. "It imposes an order on your life." This page, Siskin found the two leather sixties Italian chairs by Scarpa in a secondhand-furniture shop. The stained-ash coffee table was designed for a client and ended up being too small—but a perfect fit for Siskin. The wood model head was found at 1950 on Lafayette Street; the nineteenth-century French iron chandelier, at Objets Plus. Both the waterfall table and the glass-and-mahogany screen in front of the window were designed by Siskin. The bronze standing lamp is from Retro Modern. Opposite, "I didn't want anything that was precious, that I had to worry or think about," says Siskin. "I like odd, one-of-a-kind things." The bed was designed by Siskin, inspired by a Mies van der Rohe chaise. He found the nickel lamp at a Paris flea market, and the Annie Leibovitz print over the bed is from the Edwynn Houk Gallery. The hanging fabric by the bed, draped to suggest privacy, is from Manuel Canovas, and the leather floor tiles are from Edelman.

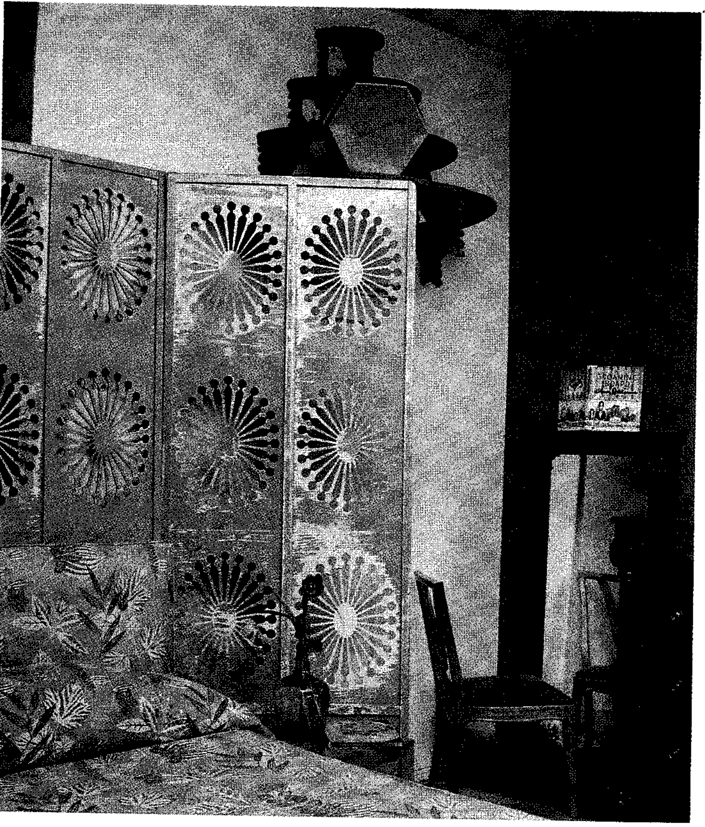
A PERENNIAL PROBLEM FOR DESIGN-CONSCIOUS New Yorkers is how to turn a lack of room into a room of one's own. But interior designer Paul Siskin, decorator Peter Vaughn, and architect Tamara Beudec have found inventive ways to live happily in tight quarters, streamlining their possessions with a strict edit that makes it all work.

Paul Siskin has been making do with minimal space for the past 26 years. An L.A. native, Siskin moved to New York in 1974. After attending the Parsons School of Design, he worked with John Saladino before starting a company with his late partner, Perucho Valls, in 1984. Through all his professional changes, he's lived in this same 500-square-foot wood-paneled apartment in an Upper East Side townhouse. "I love the concept of living in one room," Siskin explains. "I've lived in houses, I've lived in bigger apartments—but I always end up spending all my time in a single room." Siskin sees the apartment as a big extended bedroom rather than a tiny living room—in fact, he barely touches his little kitchen. "My fantasy is to live in a hotel, and this is as close as you can get," he says wistfully. "If I only had room service, I'd be so happy."

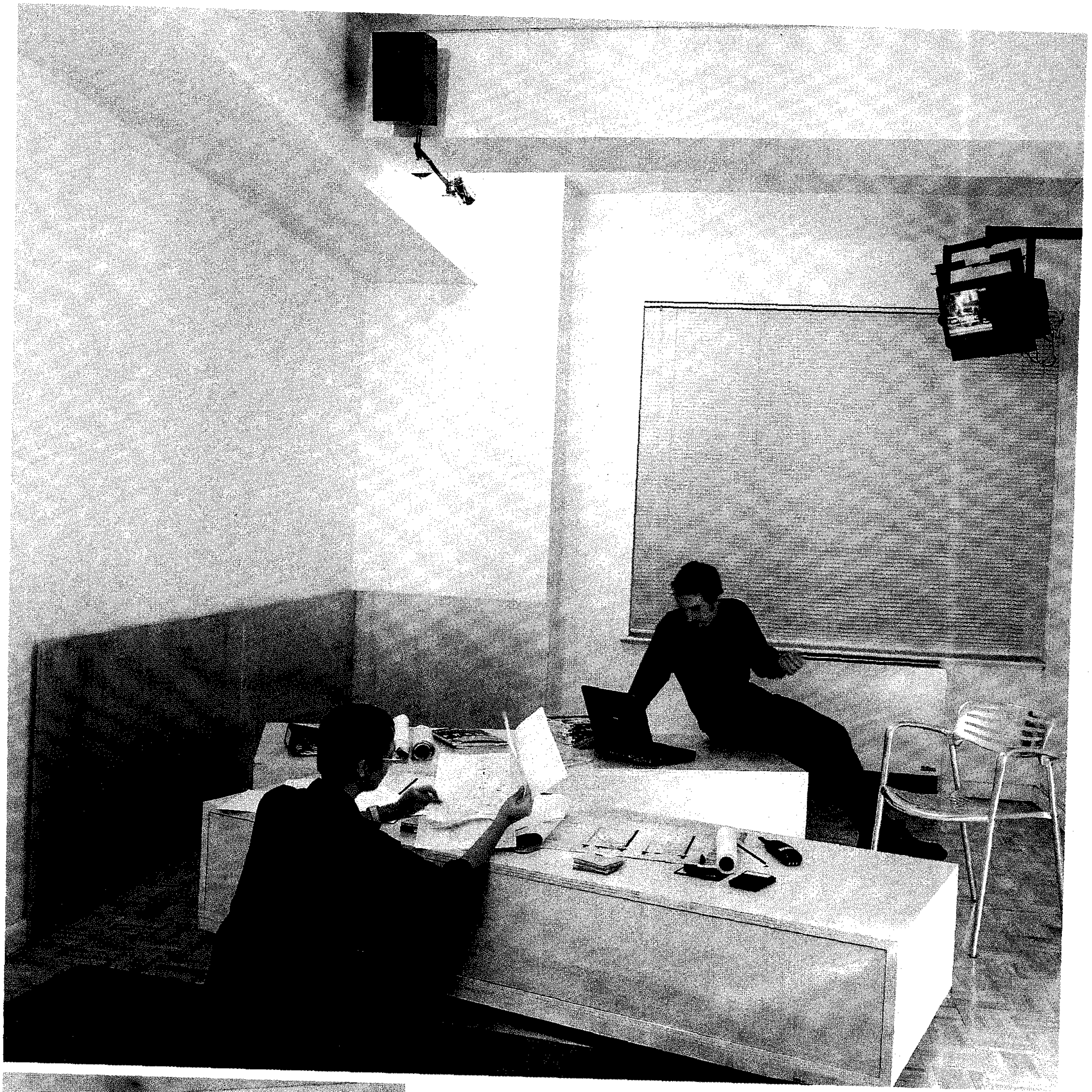
"My apartment reminds me of films like *Bell, Book and Candle*—New York in the fifties, when people were having a wonderful time," says Peter Vaughn, surveying his 250-square-foot abode. Vaughn, a transplant from St. Paul, Minnesota, says this Bleecker Street studio is the first place he's been able to call home. He spent his lean years roving from one sublet to another: first working as a guard at the Guggenheim, next joining the design firm of the late Robert Metzger and then Parish-Hadley. In 1998, he struck out on his own, relaunching Albrizzi Design, a furniture line first introduced in 1968—and found this studio at the same time. "It's my idea of a classic Village apartment, and I'm doing my best to make it look the part," he says.

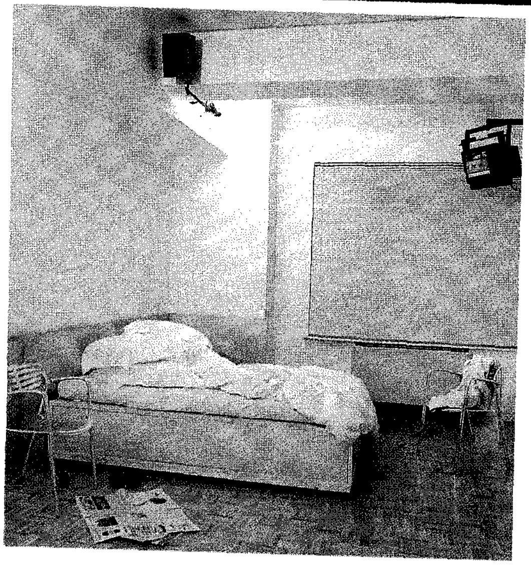
Tamara Beudec, along with her partners Erich Schoenenberger and Ferda Kolatan, started su11 Architecture + Design last year—and her apartment's all-purpose modernism reflects the firm's conceptual bent. When Beudec first saw the conversion plan for the bank building on Wall Street where she now lives, she knew it had the ingredients for the ultimate convertible space: high-speed wiring for computers and a sturdy reinforced-concrete foundation. On the walls, Beudec installed three 400-pound steel plates to create what she calls "a steel field"—a modern wainscot that offsets the two mobile plywood boxes she designed to function as desks by day, dining table by evening, and bed frame at night (the futon, sheets, and pillows disappear inside). "In the day, the apartment is an office space," says the Croatian-born architect, who picked up some of her spare style working with Rem Koolhaas in Rotterdam. "In the evening, it gets to be more comfortable."





The Garret, Updated Peter Vaughn's Greenwich Village studio is filled with flea-market finds. "The apartment is not in wonderful shape," he explains. "So brand-new things don't look great." Above, "the floor was a nightmare, so I covered it in sisal from ABC Carpet remnants," says Vaughn. The Robsjohn-Gibbings chair by the fireplace was bought in an auction at Sotheby's, and the low wrought-iron table by the window came from the 26th Street flea market. The 1951 leather-wrapped metal bookcase is by Adnet. Left, Vaughn found the Victorian-looking painted-wood screen in Hudson, New York. He used forties-vintage printed linen to cover the bed and the headboard. "The Schiaparelli hatbox over the bed is one of a pair. I gave the good one to Albert Hadley," says Vaughn. The hatboxes were found at a pier show; the wood shelf holding the box is an 1880s plant stand from Susan Parrish Antiques on Bleecker Street. Opposite, dormer windows are hung with Roman shades made from fabric bought at the 26th Street flea market. Covering the radiator is a 50-cent roll of wallpaper found at the Water Mill thrift shop benefiting the Animal Rescue Fund.





Spare Room Tamara Beudec's Wall Street apartment makes modular minimalism work. Above, Beudec (back to camera) and partner Erich Schoenenberger use the two plywood boxes, which serve as the apartment's main—and infinitely adaptable—furnishings, as desks. The three 400-pound plates on the walls are made of galvanized hot-rolled steel. "They have a shipbuilding, tectonic quality I thought was romantic," Beudec says. The television is suspended to allow for maximum space, and the felt-covered pad provides a movable seating area. The only added accoutrements are two metal Toledo chairs from Knoll. At left, the boxes, reworked as Beudec's bed. Opposite, dinner is ready when all the day's work is squirreled away in the plywood boxes. The plates, glasses, and cutlery are from Crate & Barrel. Drawing-paper place mats can accommodate a last-minute brainstorm.

WHO WANTS TO BE A MEDIA MOGUL? *Jim Romenesko in his home office*, in Evanston, Illinois.

SATELLITE DISH

From his studio apartment deep in the heartland, Jim Romenesko supplies New York's media mandarins with their daily fix of industry gossip. And all he asks in return is a modest wage (forget the stock options), a fast Internet connection—and ten cups of coffee a day. By Simon Dumenco

HE WORLD HEADQUARTERS OF MEDIANEWS.ORG—THE WHITE-HOT NERVE CENter of the media world, the Website that industry types scan obsessively to see what media writers and gossip columnists everywhere know that they don't know—is a 500-square-foot one-room condo. • Cream-colored walls, light-beige carpeting. No bookshelves, a few stark black-and-white photographs on the walls (an albino, a cemetery, that sort of thing). A black leather chair and ottoman in front of a 36-inch RCA projection TV. An L-shaped desk with two computers, an iMac DV and a G3, connected to the Net via DSL and a 56K modem. • And, six steps away from the computers, a queen-size futon (black comforter, black sheets), where the sole employee of MediaNews, founder Jim Romenesko—who made it onto *Forbes*'s "Power 100" list of masters of the media universe, along with Julia Roberts, Oprah Winfrey, and the Backstreet Boys—sleeps at night. • "I make my bed when the sun comes up," Romenesko says in a flat midwestern accent that can bring to mind the movie *Fargo*. Office hours begin at 6 A.M.—he doesn't even shower and shave until he goes out later in the day. That's a good thing, because there are several thousand media junkies who fully expect Romenesko to have combed the entire Internet—literally hundreds of sources—for the most irresistible items or stories of the

Photographed by J. Shimon and J. Lindemann

day. Rick Bragg of the New York *Times* indiscreetly tells a reporter for the *Metro Pulse* in Knoxville that the Elián González saga is "the dumbest thing I've ever covered" and that he "definitely made a mistake" in taking the Miami-bureau-chief job? An NBC cameraman accuses a New York *Post* reporter of stabbing him with her pen? Times Mirror chairman Mark "Cereal Killer" Willes is spotted crying on publisher Kathryn Downing's shoulder after the Tribune Co. buys out his company? Romenesko's read about it, summarized it, and posted a link on MediaNews by the time James Truman has bused his breakfast tray in the Condé Nast cafeteria.

And then there are the constant e-mails from journalists, which find their way onto the site if Romenesko deems them worthy. Journalists plugging their own stories, journalists passing along industry gossip, journalists complaining about other journalists. The big event last month was a torrent of gripes about the controversial anonymous confessional "My Mentor, My Rapist" in *GQ*. And Peggy Noonan, former Ronald Reagan speechwriter and author of *The Case Against Hillary Clinton,* chose MediaNews to air her grievances against book reviewers who have been less than charitable to her. Romenesko's site has become *the* place for journalists to see and be seen—sort of like a virtual Michael's or Elaine's.

If the media world is a society of self-proclaimed insiders—think high school with money—suddenly it seems like all the cool kids want to sit at Jim Romenesko's table in the cafeteria. Except few Manhattan media types seem to realize that his table is in Evanston, Illinois.

IT'S A MEASURE OF HOW LONG I'VE KNOWN Jim Romenesko that when I see him every now and again—once every year or two, usually here in New York—neither of us can quite remember anymore how our customary greeting is supposed to go.

"Hey, Jim, you asshole!"

"Hey, Simon, you bastard!"

"Or, wait, is it 'Jim, you bastard' and *I'm* the asshole?"

"Um, I don't know," Romenesko says when I first greet him at Peet's Coffee in Evanston (his satellite office, where he often sits with a stack of newspapers and a cell phone), around the corner from his apartment. And then he lets out his great, *haw-haw* laugh.

He looks about the same as he's always looked, which is to say slightly worn around the edges—thin build with a hint of a gut, thinning sandy-blond hair—and at 46, he's got the same terrifically endearing perma-grin on his face. Not the *I-know-something-you-don't-know* smirk of a media insider but an open, honest near smile that suggests he manages to find things pretty consistently amusing.

We've stayed in touch since we worked together at *Milwaukee Magazine* in the late eighties. I was a cub editor; he was the veteran police reporter who also wrote the most popular thing in the magazine, a column called "Pressroom Confidential," which consisted mostly of naughty bits about newsroom politics at the local papers and TV stations. He did the column his entire thirteen years at the magazine.

Then, of course, the Internet happened. Last time I saw Romenesko, almost a year ago, he was still working as a reporter on the new-media beat at the St. Paul *Pioneer Press,* where he'd gone after leaving *Milwaukee Magazine* in 1995. He'd launched his new part-time hobby, then called MediaGossip.com, just a few weeks earlier, and he was already getting a lot of traffic, but Romenesko was more excited about telling me that he'd recently supported himself for an entire month (he put his *Pioneer Press* paychecks right into savings) by selling from his stockpiles of vintage fanzines and magazines on eBay.

Romenesko's Website has be
place for journalists to see an
sort of like a virtual Mic

Fast-forward to this year. Suddenly, it's as if media luminaries who were seduced, then burned, by Matt Drudge—who threw some serious stinkbombs in the media cafeteria—have finally found an Internet gossipmonger they can stand. This new kid, Romenesko, they like.

"I'm obsessed with his site," confesses Jeannette Walls, the MSNBC gossip maven and author of the new gossip-world tell-all *Dish.* "I *love* it. It's such a must-read for me. He doesn't have an agenda, and so many sites do."

Time magazine managing editor Walter Isaacson, who was on a Mississippi riverboat retreat last week, confessed his addiction to Romenesko's site by firing off this e-mail: "We're floating down the river with our staff for two weeks, and whenever I get a good Internet connection, I go to the MediaNews page for a quick fix."

And Noonan says she got hooked on Romenesko after "a friend of mine at *Entertainment Weekly* told me it's the first site she goes to in the morning, and that's true of most of the people she works with. So now I visit regularly." Then, measuring her words carefully, she adds, "I like it that he worries about journalistic standards. The way I see it, the site is a public service."

Tom Prince, executive editor of Condé Nast's *Allure,* speculates that "getting picked up by the site is the new bragging right among gossips." Walls agrees, saying she feels "validated" when Romenesko links to her MSNBC column. Prince adds, "I know when I look at it and someone whose column appears that day *hasn't* been picked up, I think, *Wow, now I bet they know what Haley Joel Osment feels like."*

Washington *Post* and CNN media commentator Howard Kurtz, another daily MediaNews addict, says, "I think the clever and sometimes sardonic way that Romenesko packages and presents his daily media download has a lot to do with the site's charm."

It's a colicky time for journalists, competitive types who used to obsess about prestige and prizes but now have to worry about "eyeballs" and "branding," not to speak of stock options—watching others get them, or watching their own tank.

But if you're Jim Romenesko you can rise above it all, from a refreshing remove, because shortly after you founded your little part-time MediaGossip site, a dull but worthy journalism teaching-and-research institution based in St. Petersburg, Florida, called you up wondering if it might pay you a living wage to do your hobby full-time. Romenesko got that call from the Poynter Institute's online editor, Bill Mitchell, last August and flew down for a weekend interview because he didn't have any vacation days left at the *Pioneer Press*. By that Sunday, Mitchell had offered him $65,000, which topped Romenesko's newspaper salary. And Mitchell met Romenesko's only condition: that he would get to telecommute from a location of his choice, which happened to be Chicago, where there's no chance at all of running into Steve Brill. Romenesko went on Poynter's payroll last October, and the transition became complete when MediaGossip got the more respectable URL, MediaNews.org, on February 1.

When Romenesko made the *Forbes* "Power 100" list and the magazine cheekily listed his Internet earnings at "$0.06 million," the trade publication Media Central (a Website owned by Primedia, the parent company of *New York* Magazine) called to offer him a job at a better salary. Poynter, which has funding from the now-deceased founder of the St. Petersburg *Times,* who willed his stock in the paper to the institute, promptly counteroffered with $80,000. Which is not bad money at all in Evanston, Illinois. (Romenesko's studio apartment cost $52,000.)

His technical employment by Poynter notwithstanding, Romenesko still essentially works for himself. "He updates the site live," says Mitchell, "which is certainly an approach that's open to debate." Romenesko alerts the home office in St. Pete's after he's updated the site, and "occasionally we'll find a typo, but Jim is so careful that I'm completely comfortable with the way we're doing this." In the half-year Romenesko's been on Poynter's payroll, he says, the institute has never once censored him or asked him to remove or reword an item. (It's worth noting, though, that a New York *Times* editor once called Romenesko and asked him to take down a link to NewYorkMag.com, where an article by this magazine's media columnist, Michael Wolff, contained a line about Alex Kuczynski that the *Times*-man objected to; Romenesko declined to remove the link.)

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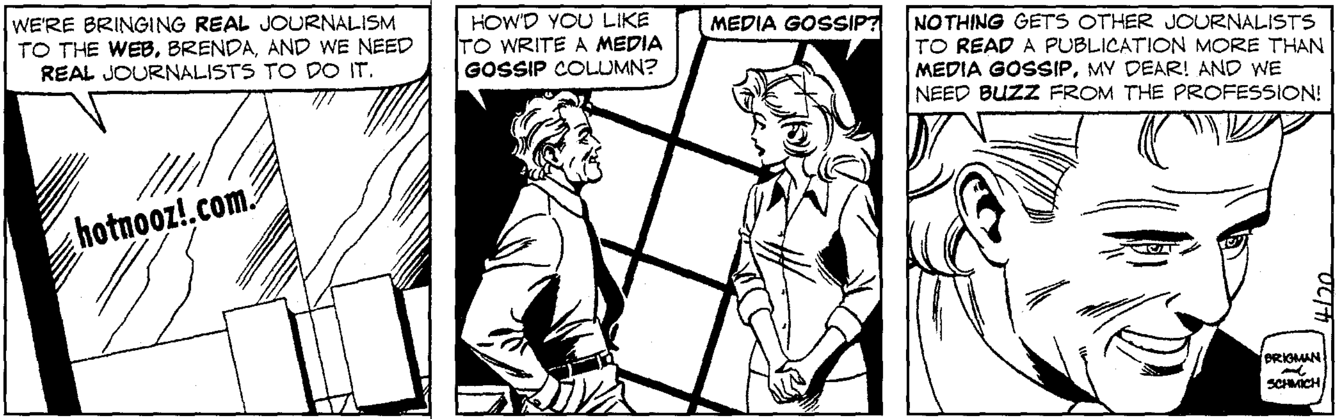
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MEDIA GOSSIP?
NOTHING GETS OTHER JOURNALISTS TO **READ** A PUBLICATION MORE THAN **MEDIA GOSSIP,** MY DEAR! AND WE NEED **BUZZ** FROM THE PROFESSION!
4/20
BRIGMAN and SCHMICH

DOT COMMENTARY **Even Brenda Starr is caught in the Web of media gossip.**

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It's an exceedingly solitary existence, and while he doesn't have a sunlit loft office in the Starrett-Lehigh Building and stock options to keep him motivated, Romenesko does have . . . coffee. Lots and lots of coffee. "Let's see," Romenesko says when I ask him to do the math. "Usually when I'm putting the page together, maybe four of five cups. And then at like 11:30, I go to Peet's and have maybe three more." Occasionally, he'll crash midafternoon—"Every once in a while, you know, I'll, like at 4:30, knock off for an hour"—but by 6 or 7 P.M., he's had ten to twelve cups.

JIM ROMENESKO IS THE KIND OF GUY whose professional life—all those years as a police reporter—always seemed so all-consuming and weirdly fascinating that it never occurred to me to think that he might have any interest in, or time for, a personal life. In fact, I've never thought to ask until now.

Significant other? None to speak of, at least lately. Friends? Since he moved to Evanston from St. Paul only recently, "they're mostly from Milwaukee, mostly from the old days. I drive up to Milwaukee on the weekends and hang out there."

Hobbies? Leisure time? Much of it is spent scouting items for his *other* cult media product, the news-of-the-weird site ObscureStore.com, which Romenesko founded in January 1998 and still updates daily. (Sample headline: REPORT: SILICON VALLEY NANNIES CAN GET $80,000.) In the "Store" part, he sells old-school paper " 'zines" (remember 'zines?) like *Angry Thoreauan, Jersey Beat, Temp Slave,* and *Teen Fag,* which he keeps in neat piles in his studio's walk-in closet.

Okay, family? His dad, Merlin, was a school superintendent in his hometown of Walworth, Wisconsin, and his mom, Rosemary, was a homemaker—Romenesko had nine brothers and sisters.

And all those siblings? What do they do?

"Well, let's see, one brother is a CFO for a company in Chicago," Romenesko says. "Um, most of 'em are accountants, actually. And one owns a hardware store."

What about those five sisters?

"Uh, they're mostly schoolteachers. One . . . two . . . *four* of them are schoolteachers, yeah," he says before crumbling into laughter, seeming to realize for the first time that all but one of his sisters are schoolteachers (the fifth is in marketing).

It's as if Romenesko had just been waiting all his life for the Internet to get invented: "The Walworth Public Library got the Sunday New York *Times,* which arrived on Wednesday, and I was always the only person who touched it or read it."

He studied journalism at Marquette University in Milwaukee, then went to work for the Milwaukee *Journal,* which had its Pulitzer Prize–winning heyday in the sixties and seventies. "Graduating and getting hired was like the greatest thing in the world," he says. "I mean, I just remember springing out of bed in the morning, anxious to go to work. I actually held two jobs when I was there. By day I was the suburban reporter, and by night I was a police reporter. They got around it by paying me per story for my suburban stories and paying per hour for the police job.

"I was a police reporter pretty young and saw this side of life that I never saw when I grew up. In Walworth, Wisconsin, probably the most riveting thing was a truck went the wrong way around the village square—and this is the truth. The picture was in the paper," he says, laughing. "So that was my police-news experience. Then you're thrown into a situation where, you know, people are stabbed 55 times and you get to go to the morgue and look at the Polaroid snapshots—in color because they're murder, black-and-white if it's an accidental death."

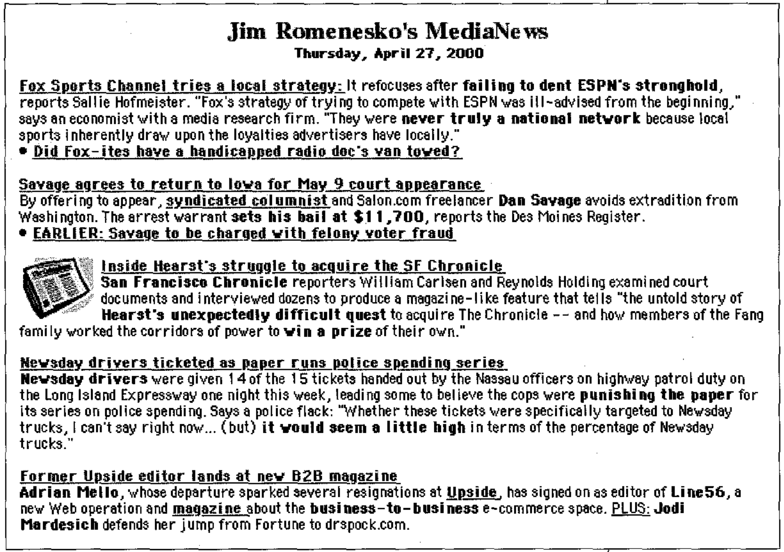
Milwaukee was a rough-and-tumble, heavily segregated, fading Rust Belt city with a (somewhat peculiar) population of just over 600,000 at the time. "I remember there were a lot of autoerotic misadventures. I remember the perky secretary at the morgue asking me if I could take seeing an autoerotic misadventure, and not knowing what it was at the time."

And your reaction?

"Um, pretty fascinated," he says, laughing. "It was a guy who had handcuffs around his genitals and his wrists. He was like mid-twenties. It was Case 258—it became a classic. Classic Case 258. He had a motorized barbecue skewer that would control the rope around his neck. And supposedly the skewer switch failed, and instead of loosening the rope it tightened it."

Romenesko had such a knack for sifting through the crime blotter and finding the stories that had a gruesome, irresistible quality—a certain creative depravity, you might say—that his legend in the newsroom quickly grew. "A lot of my little stories would end up on the AP wire and I'd see 'em in the Sunday New York *Times*—the little one-'graph, two-'graph fillers."

"The highlight of the police thing was sitting next to Jeffrey Dahmer at his trial. Not getting excited made me realize it was time to move on."



Jim Romenesko's MediaNews

Thursday, April 27, 2000

Fox Sports Channel tries a local strategy: It refocuses after **failing to dent ESPN's stronghold**, reports Sallie Hofmeister. "Fox's strategy of trying to compete with ESPN was ill-advised from the beginning," says an economist with a media research firm. "They were **never truly a national network** because local sports inherently draw upon the loyalties advertisers have locally."

- **Did Fox-ites have a handicapped radio doc's van towed?**

Savage agrees to return to Iowa for May 9 court appearance

By offering to appear, **syndicated columnist** and Salon.com freelancer **Dan Savage** avoids extradition from Washington. The arrest warrant **sets his bail at $11,700**, reports the Des Moines Register.

- **EARLIER: Savage to be charged with felony voter fraud**

Inside Hearst's struggle to acquire the SF Chronicle

San Francisco Chronicle reporters William Carlsen and Reynolds Holding examined court documents and interviewed dozens to produce a magazine-like feature that tells "the untold story of **Hearst's unexpectedly difficult quest** to acquire The Chronicle -- and how members of the Fang family worked the corridors of power to **win a prize** of their own."

Newsday drivers ticketed as paper runs police spending series

Newsday drivers were given 14 of the 15 tickets handed out by the Nassau officers on highway patrol duty on the Long Island Expressway one night this week, leading some to believe the cops were **punishing the paper** for its series on police spending. Says a police flack: "Whether these tickets were specifically targeted to Newsday trucks, I can't say right now... (but) **it would seem a little high** in terms of the percentage of Newsday trucks."

Former Upside editor lands at new B2B magazine

Adrian Mello, whose departure sparked several resignations at **Upside**, has signed on as editor of **Line56**, a new Web operation and **magazine** about the **business-to-business** e-commerce space. PLUS: **Jodi Mardesich** defends her jump from Fortune to drspock.com.

ROMENESKO'S CONTENT All the news that's fit to post.

Of course, not all the weird characters were strictly criminal. Take one of the coroners at the Milwaukee morgue: "We used to call her Young Frankenstein's daughter. She was a great source, but she was kind of a frightening character. She was collecting men's testicles at home and got busted for it."

Um, what?

"Yeah, after autopsies, she would collect men's testicles and would take them home."

One day, an acquaintance who took care of her dog while she was away found the testicles.

"I mean, there were jars of them. She claimed that she was doing experiments to see if the testes of drug users differed from non–drug users'," Romenesko says, almost hyperventilating with laughter. "But when they busted her, they pointed out that she didn't have a control group."

BY THE TIME ROMENESKO WAS 28, HE had seen enough to compile *Death Log,* a self-published book subtitled *A Police Reporter's Collection of Coroners' Reports on Some of the Most Unusual Deaths Ever.* But Romenesko—anticipating the Smoking Gun Website by over a decade—also included a section called "Morgue Reports of the Stars," which reproduced the autopsy write-ups of everyone from Marilyn Monroe and Lenny Bruce to Sharon Tate and Freddie Prinze, which he got by filing Freedom of Information Act requests.

Ask Romenesko about what attracts him to all this stuff, and he really begins to sound almost frighteningly like the male version of Marge Gunderson, Frances McDormand's benevolent cop character in *Fargo:* "Oh, I have a minor in psychology, so I've always been kind of interested in motivations and mind-sets and so on and so forth."

SO, FIVE YEARS AT A NEWSPAPER AND THIRteen years at a magazine covering the heartland freak show.

"The highlight of the police thing was sitting next to Jeffrey Dahmer at his trial for three weeks," Romenesko says. He had a front-row seat that he shared with a *Vanity Fair* writer. "I remember thinking that I should be more excited about being there, because people were standing in line at three in the morning trying to get a seat. People, you know, just dying to get in there. Covering that and not getting excited kind of made me realize that it was time to move on."

The minute he got on the Internet, in 1990—Romenesko taught a course at a local college and taught himself UNIX so he could use the school's mainframe—"I knew that that was where I wanted to be, that's what I wanted to do."

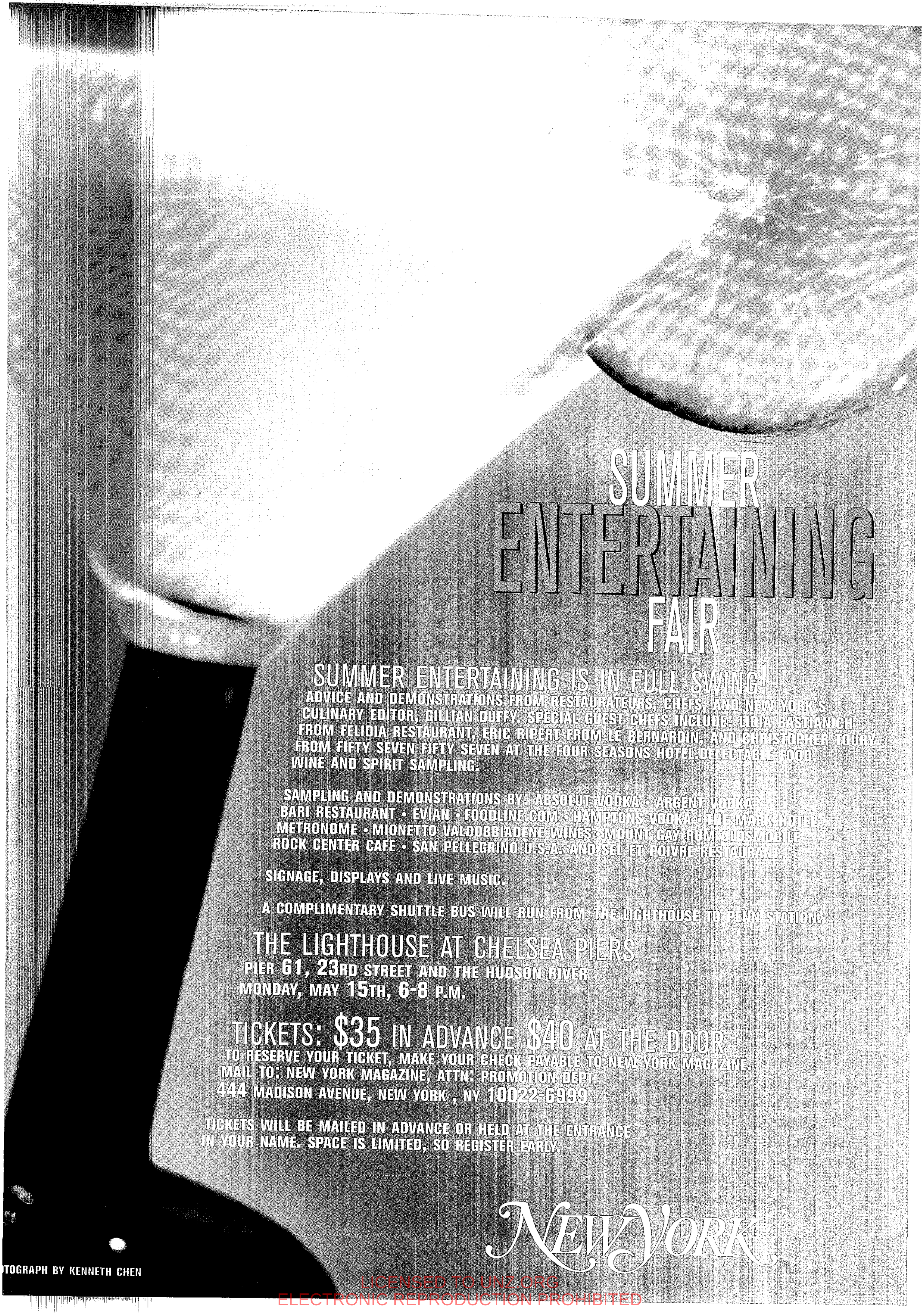
And, of course, it allowed him to come full circle, doing what amounts to an all-knowing, all-seeing version of his old *Milwaukee Magazine* "Pressroom Confidential" column.

The touching, almost anachronistic thing, really, is that Romenesko actually seems to care about journalists and journalism, which is the answer to everyone's obvious question: "What would make a guy read hundreds of articles about journalists every single day?"

"I think that the classic journalists are pleasantly eccentric, a lot of them. I mean, going back to the days of the *Journal,* I think of the oddballs who were in there"—"in there," he says, as if it were some sort of asylum. "You know, the drama critic who was literally very obsessive and washed his hands every five minutes; you'd just, like, watch him go back and forth, back and forth. The near-deaf advice columnist who kept her phone in her desk drawer and it'd be ringing and ringing and people'd finally have to go take it out.

"And," he adds, "when you start talking to journalists, we all kind of seem to have a similar background in some respects. In high school, we weren't usually the real popular people. . . . Journalists, I think, are just smarter people, more interesting people, basically."

You thought the Manhattan media freak show was a shallow, callow world of shameless self-promoters? Guess again. Jim Romenesko is willing to overlook your personal trainer, Tina Brown, and your bespoke suits, Graydon Carter. Because Jim Romenesko knows that somewhere, deep inside, you're a smart high-school reject—and he likes that about you. ■



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OTOGRAPH BY KENNETH CHEN

BEST BETS

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BY CORKY POLLAN

A Safe Bet

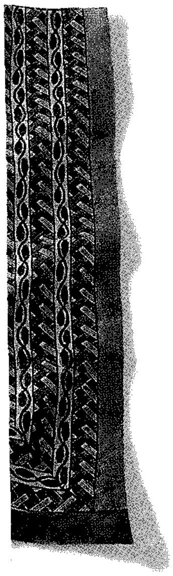
The phrase "watch your money grow" is no longer just an advertising ploy. In the hands of the folks at Crocodile Creek, the adage becomes a reality. Well, sort of. When kids add coins to a Whimsy bank, the chicken's neck grows longer. The cheery paint is nontoxic, and there's a lock and key to keep pennies safe ($25).

THE CHILDREN'S GENERAL STORE/*2473 Broadway, near 92nd Street/212-580-2723; and Lexington Passage, Grand Central Terminal/212-682-0004*

Cover Art

If you're bored with white table linens, pastels won't do, and the prints you're shown are just too noisy, head over to John Derian's wee shop. Here, tucked in among his découpage plates and platters, are Couleur Nature cotton tablecloths. They're created by voguish French designer Bruno Lamy in his Paris studio, then laboriously block-printed in the tiny Indian village of Sanager. Hand-carved blocks of teakwood are used to apply each design, one reason for the linens' special charm (from $54 for a 59-inch square cloth to $122 for a 71-by-142-inch one).

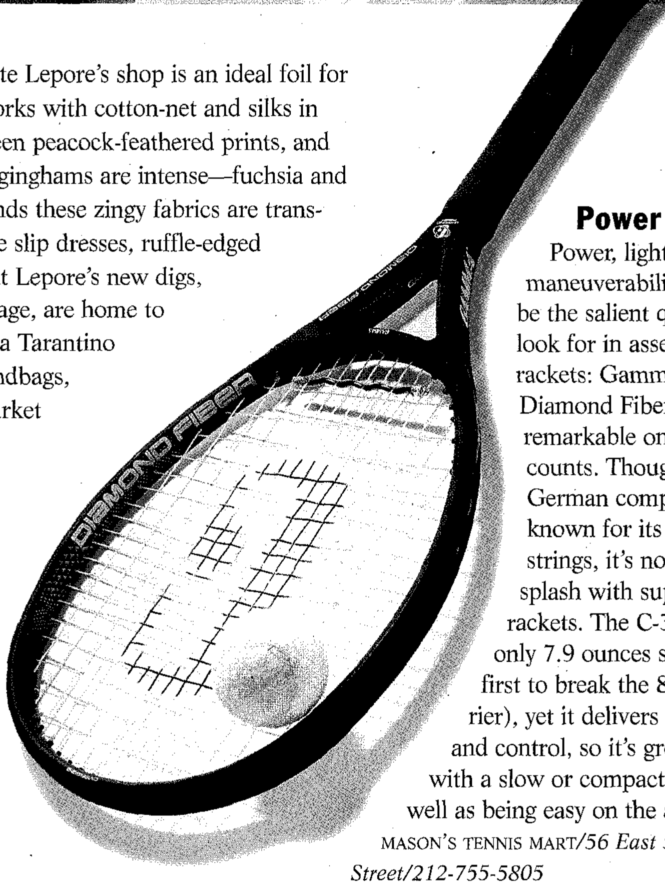
JOHN DERIAN/*6 East 2nd Street/212-677-3917*



Kaleidoscope Dyes

The stark white interior of Nanette Lepore's shop is an ideal foil for her gypsy-bright clothing. She works with cotton-net and silks in kaleidoscope colors, blue-and-green peacock-feathered prints, and bold sequined flowers. Even her ginghams are intense—fuchsia and turquoise. In Lepore's playful hands these zingy fabrics are transformed into sexy halter tops, little slip dresses, ruffle-edged skirts, and flirty dance frocks. But Lepore's new digs, designed by husband Robert Savage, are home to other temptations, too, like Tarina Tarantino jewelry, one-of-a-kind beaded handbags, and a smattering of crazy flea-market finds (from $10 for sequined Chinese slides to $30 for a straw bag to $200 for a flowered slip dress to $430 for a beaded dance dress).

NANETTE LEPORE/*423 Broome Street/212-219-8265*



Power Play

Power, lightness, and maneuverability seem to be the salient qualities to look for in assessing tennis rackets: Gamma's Diamond Fiber C-3.0 is remarkable on all three counts. Though this German company is well known for its high-quality strings, it's now making a splash with superlight rackets. The C-3.0 weighs only 7.9 ounces strung (the first to break the 8-ounce barrier), yet it delivers both power and control, so it's great for those with a slow or compact swing as well as being easy on the arm ($249).

MASON'S TENNIS MART/*56 East 53rd Street/212-755-5805*

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

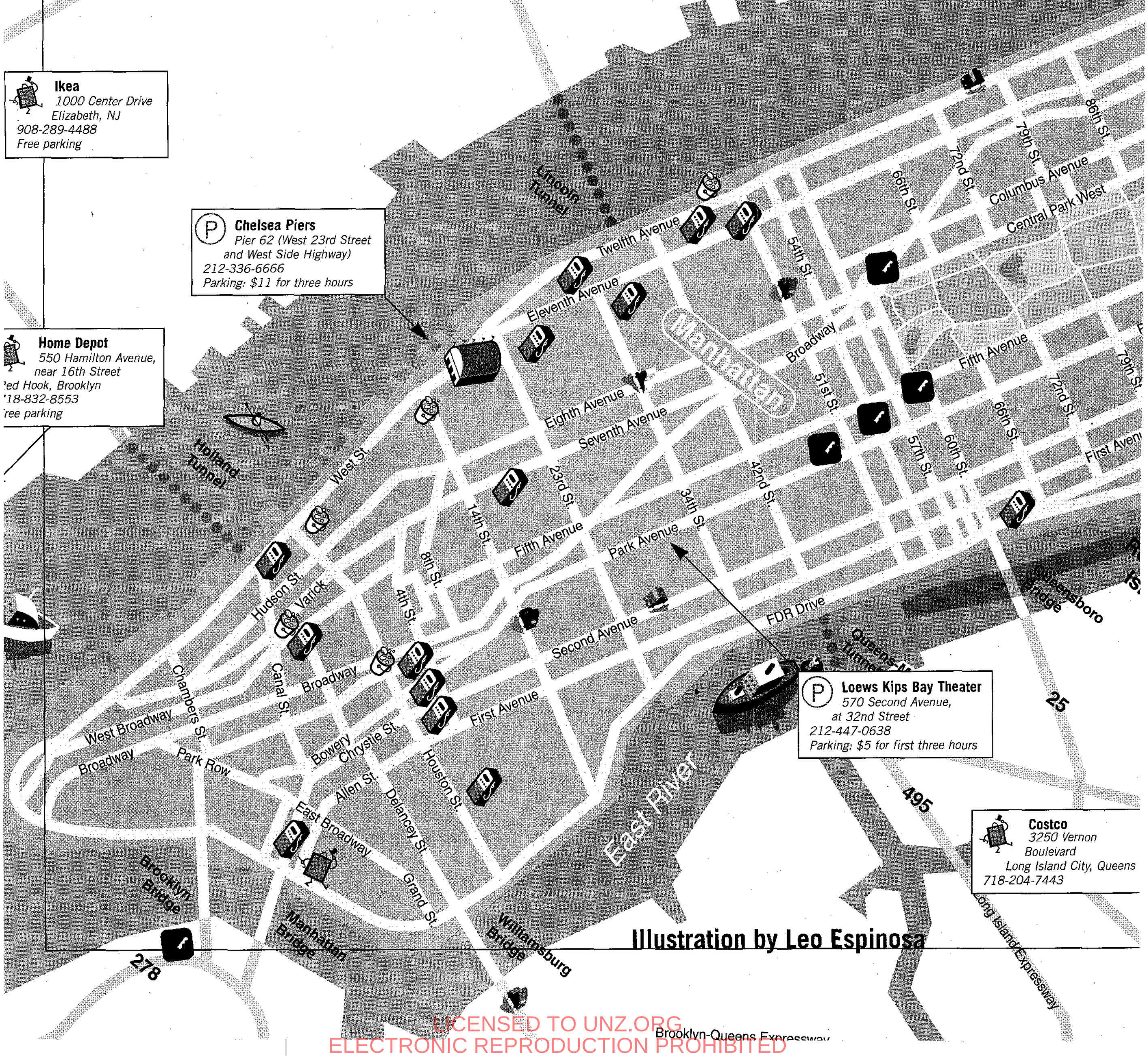
Photographs: clockwise from top right, Kenneth Chen (2); Nedjeljko Matura (3).

SMARTCITY

Wheel Simple

Any time you hear someone say, "The beautiful thing about living in the city is that you don't need a car," you can be sure that you're talking to a new arrival or a tourist. Real New Yorkers refuse to live from one quart of milk to the next; instead, they swing into the lot at Fairway and load up the trunk. And no, they don't find the cabdrivers intimidating—or at least no more so than than the maître d' at Le Cirque (where they valet-park the car). Most important, longtime residents never tire of the city because ever since they've had a car they've been making periodic, brief escapes, to places like Bear Mountain when the leaves change, Long Beach when the weather turns warm, and Woodbury Common whenever they feel like it. But no matter how long he or she has lived here, no New Yorker can ever seem to remember where the gas stations and car washes are. (Was it on Tenth Avenue or Twelfth? At 53rd or 35th?) Put this map in the glove compartment, and never again circle the block with an empty tank or show up at your cousin's wedding with WASH ME traced on the hood.

JOD KAFTAN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95
Lincoln Tunnel
Holland Tunnel
Twelfth Avenue
Eleventh Avenue
Eighth Avenue
Seventh Avenue
Fifth Avenue
Park Avenue
Second Avenue
First Avenue
FDR Drive
Manhattan
Broadway
Columbus Avenue
Central Park West
Fifth Avenue
First Aven
86th St.
79th St.
72nd St.
66th St.
54th St.
51st St.
57th St.
60th St.
66th St.
72nd St.
79th St.
42nd St.
34th St.
23rd St.
14th St.
8th St.
4th St.
West St.
Hudson St.
Varick
Canal St.
Chambers St.
West Broadway
Broadway
Broadway
Park Row
Bowery
Chrystie St.
Allen St.
East Broadway
Delancey St.
Houston St.
Grand St.
Brooklyn Bridge
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East River
Queensboro Bridge
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Costco
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Boulevard
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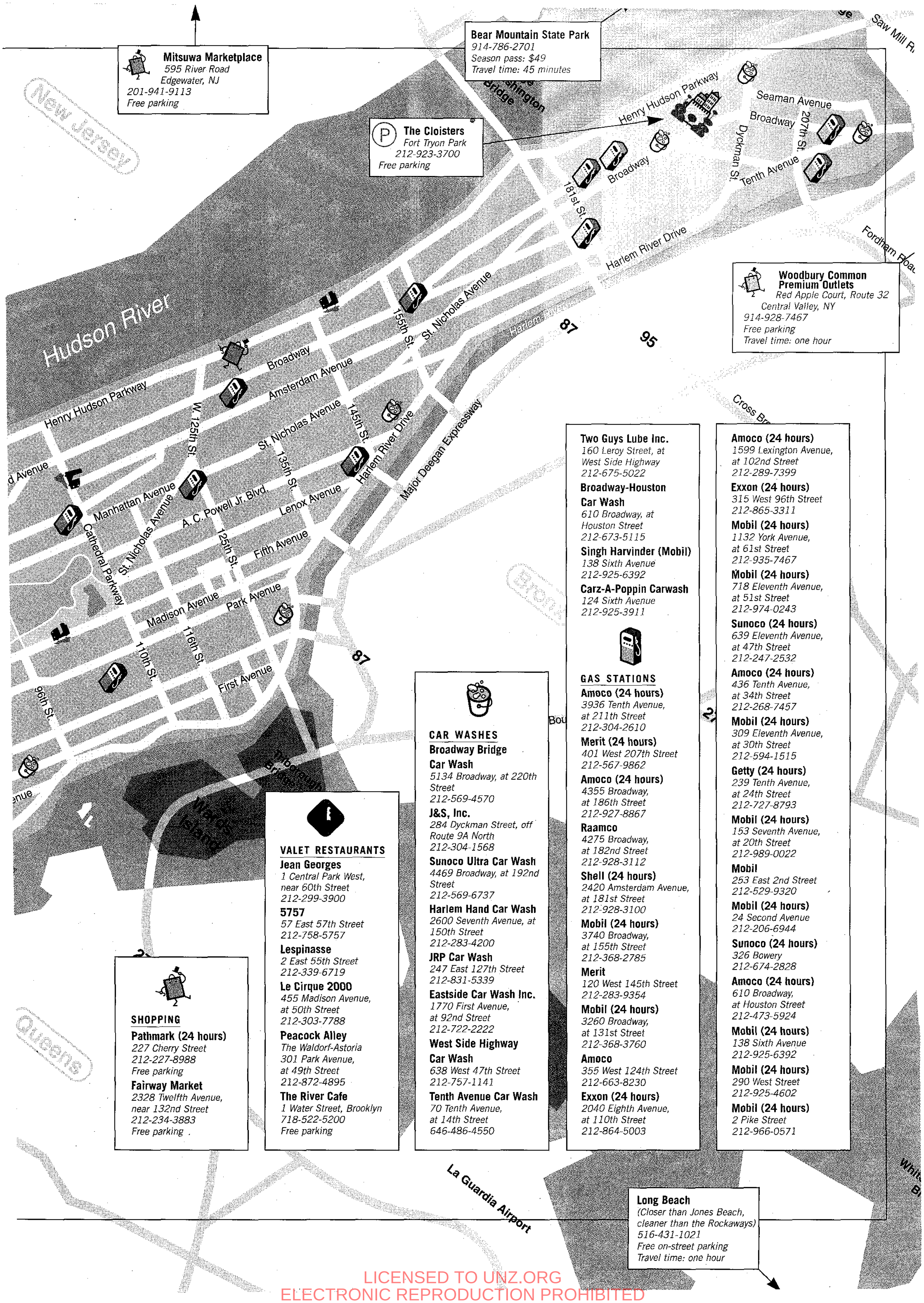
Illustration by Leo Espinosa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Henry Hudson Parkway
Washington Bridge
Seaman Avenue
Broadway
207th St.
Dyckman St.
Tenth Avenue
181st St.
Harlem River Drive
Fordham Road
Saw Mill R
87
95
Cross Br
155th St.
St. Nicholas Avenue
Amsterdam Avenue
145th St.
135th St.
W. 125th St.
Manhattan Avenue
A. C. Powell Jr. Blvd.
Lenox Avenue
Fifth Avenue
Cathedral Parkway
125th St.
Madison Avenue
Park Avenue
116th St.
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JRP Car Wash
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212-831-5339

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212-722-2222

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638 West 47th Street
212-757-1141

Tenth Avenue Car Wash
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160 Leroy Street, at West Side Highway
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212-663-8230

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at 110th Street
212-864-5003

Amoco (24 hours)
1599 Lexington Avenue,
at 102nd Street
212-289-7399

Exxon (24 hours)
315 West 96th Street
212-865-3311

Mobil (24 hours)
1132 York Avenue,
at 61st Street
212-935-7467

Mobil (24 hours)
718 Eleventh Avenue,
at 51st Street
212-974-0243

Sunoco (24 hours)
639 Eleventh Avenue,
at 47th Street
212-247-2532

Amoco (24 hours)
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at 34th Street
212-268-7457

Mobil (24 hours)
309 Eleventh Avenue,
at 30th Street
212-594-1515

Getty (24 hours)
239 Tenth Avenue,
at 24th Street
212-727-8793

Mobil (24 hours)
153 Seventh Avenue,
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212-206-6944

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212-674-2828

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at Houston Street
212-473-5924

Mobil (24 hours)
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SALES & BARGAINS SHYAMA PATEL

Slides Show

Mules rule: *Flippy, bright sandals are an essential part of this summer's flirty, feminine look—and won't leave you* **strapped for cash.**

CHINESE LAUNDRY
ENZO ANGIOLINI
SAM & LIBBY
NINE WEST

Foot fetishes: Clockwise from top, this spring's most colorful sandals from Adrienne Vittadini, Enzo Angiolini, Isaac, Sam & Libby, Nine West, Lilly Pulitzer, and Chinese Laundry.

THERE'S NOTHING like a sunny spring day to inspire one to play hooky and go shoe shopping. This season, don't even think about investing in anything clunky or basic: The best new sandals have snappy prints, sweet floral appliques, lots of colorful beadwork or—at the very least—come in a splashy color. They're attention-grabbing enough to make an outfit, and you'll find they liven up even the simplest of summer sundresses.

The bright florals you see in just about every covetable spring fashion collection are just as lovely on barely-there sandals (and there's no better way to showcase that pedicure). As you'd expect, the new **Lilly Pulitzer** shoe collection is a top choice for sweet Palm Beachy styles. Try a girlish thong sandal with multicolored daisies in white, pale blue, fuschia, or lime (pictured; $125 at Bloomingdale's). Get in a tropical mood with **Adrienne Vittadini**'s cream-colored mule; it's got a high, stacked wooden heel and sultry leather flowers ($135 at Saks Fifth Avenue). Or, if you prefer a little less detail, check out one of the season's best bargains: a pair of dusty pink thongs with a low heel and a big fat camellia detail from **Sam & Libby** ($45 at Lord & Taylor).

The thought of flowers on your feet makes you sneeze? There are also plenty of sleek prints, textures, and colors on offer. A pair of beaded open-toed mules from **Chinese Laundry** come in shades of red, black, and turquoise ($59 at Bloomingdale's). Or try **Nine West**'s Pucci-esque thongs with a sharp molded-resin heel ($49 at Nine West stores). Pale shades of *faux* reptile—a huge hit on spring runways—are a great way to set off tanned legs. We'd take a pink pair with skinny, stacked heels from **ISAAC** ($134 at Bergdorf Goodman and Saks Fifth Avenue). For serious color, try bright patent-leathers from **Enzo Angiolini**. Our favorite: the strappy, kitten-heeled sandals in lime green ($60 at Enzo Angiolini stores).

Picks of the Week

Erik Stewart's simple, classic spring sweaters (cotton tank tops, cardigans, and V-necks in pastel colors and brights) are half off at the sample sale. Prices are from $20–$100. Sizes S–XL. *1441 Broadway, near 41st St., 34th floor (212-944-9096); M.C., V.; Mon.–Fri. 9–5:30; 5/1–5/5.*

Gail Grossman Designs' delicate, Estate-inspired jewelry and hair accessories—mostly silver- or gold-toned with colorful crystal accents—are now 60 to 70 percent off. Prices are from $20 for flower bud earrings to $78 for beaded wire necklaces with pendants (all good gifts for Mother's Day or graduation). *390 Fifth Ave., at 36th St., Suite 706 (212-629-0097); M.C., V.; Mon.–Fri. 11–5; 5/1–5/5.*

Nan Swid Design is clearing a ton of dinnerware and gifty things from Swid's own collection and the one she designs for a certain home collection we're not allowed to name. Prices are all 75 percent off; most pieces are under $50. *55 W. 13th St., second floor (212-633-6699); M.C., V.; Wed. 8:30–6, Thurs. noon–7, Fri. 10–3; 5/3–5/5.*

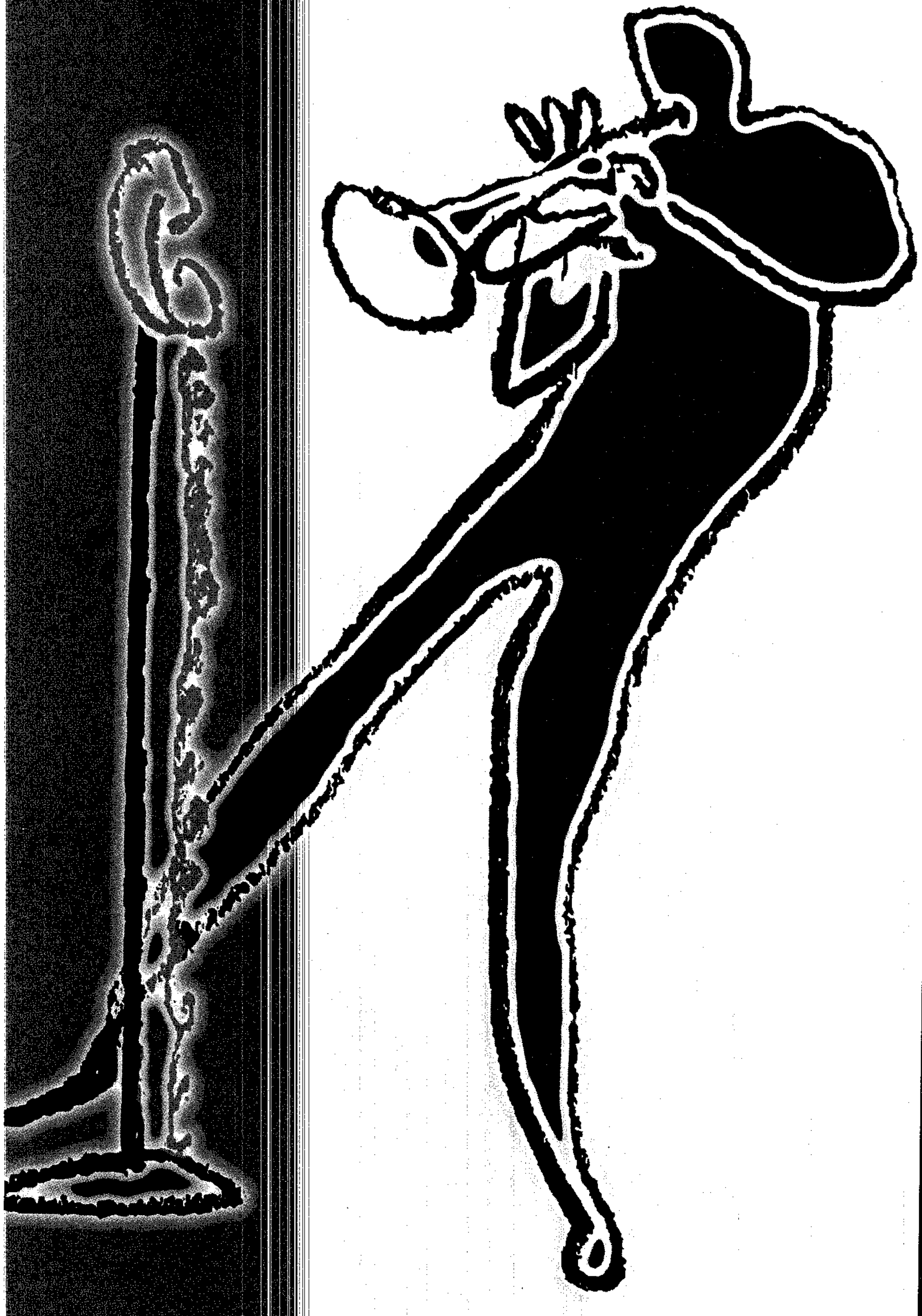
IDS Design Center, a furniture shop that carries the kind of high-end designer chairs, beds, and couches you see in design mags, is taking 20 to 40 percent off floor samples (50 to pick from, from $275 for cube-style ottomans to $4,975 for a big leather bed frame) and half off all fabric orders. Custom work and window treatments are 15 percent off, too. *50 E. Houston St. (212-925-6171); A.E., M.C., V.; Mon.–Fri. 9–6, Thurs. till 8, Sat. 11–6; 5/3–5/24.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photograph by Shin Ohira.

S P E C

al Program Guide



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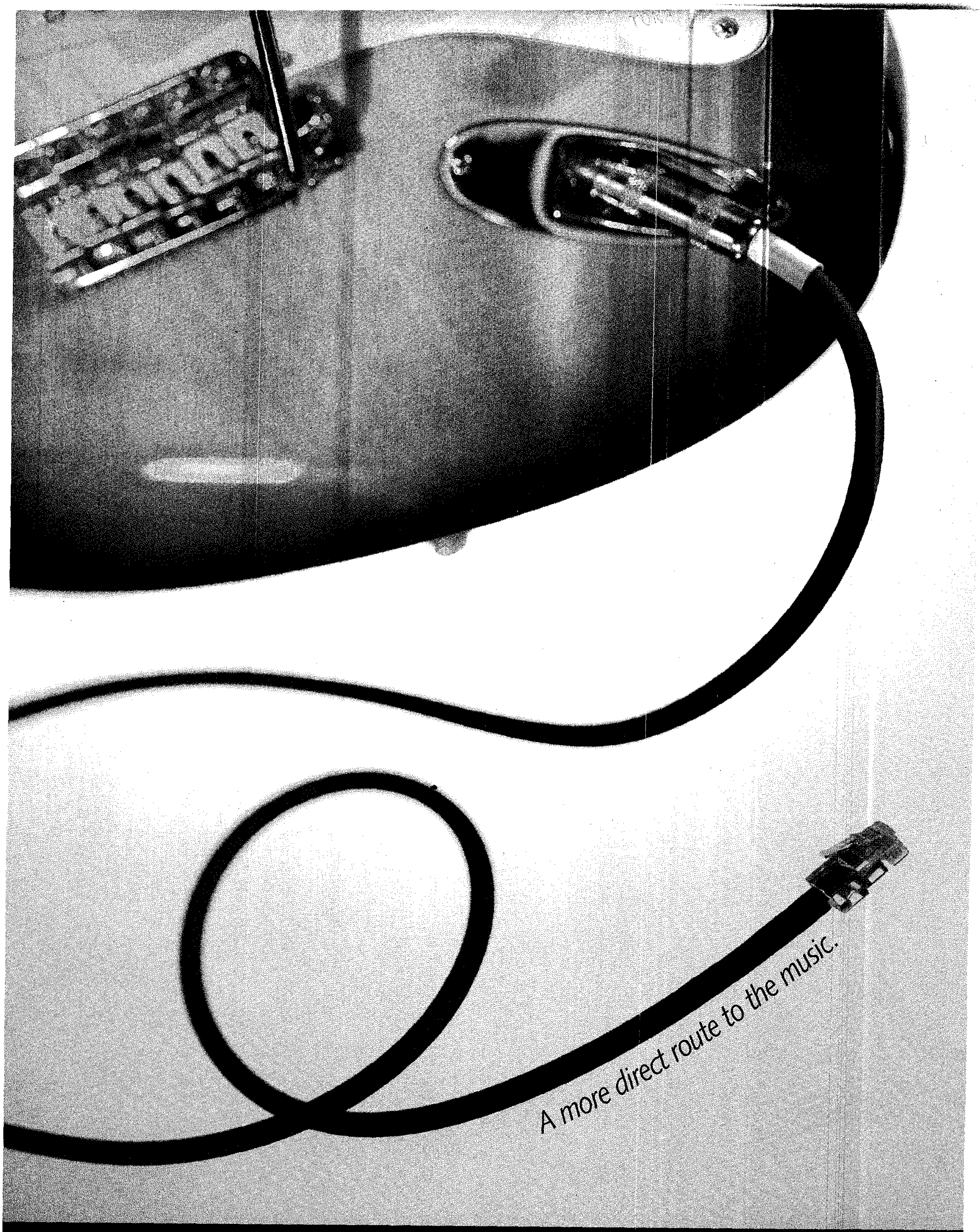
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LYCOS MUSIC

A NOTE FROM THE FOUNDER

This year's Bell Atlantic Jazz Festival is far and away the most profound and dynamic music event to be held anywhere on the globe in recent memory. Yes, this is an auspicious way to start the new millennium. We are proud to bring you the very best artists from the classic and popular to the youngest, freshest, and most creative sounds being generated.

Joining us this year are some of the world's greatest improvisers, including Ornette Coleman with a triple World Premiere, Max Roach and Cecil Taylor who will revisit their historic duo format for the first time in more than 20 years, and a powerful tribute to Lester Bowie by the Art Ensemble of Chicago.

The influence of New Orleans and funk can be felt with the Neville Brothers, the Funky Meters, Dr. John, Galactic, and Sex Mob.

Composers presenting their ground-breaking work in a chamber music series include John Zorn, Bill Laswell, and Charlie Haden.

The range of the festival has never been more diverse. With a modern opera from Steve Nieve and Muriel Tèodori featuring Elvis Costello, a performance by soul legend Al Green, and the presence of Indian sarod master Ali Akbar Khan, its scope is vast.

The world of Latin music is covered by Los Lobos, Los Van Van, Barbarito Torres from Buena Vista Social Club, and David Sanchez.

Of course, great jazz–both classic and new–is the core of the festival with concerts from David Murray, Roy Hargrove, Bob Weir, David Grisman, Myra Melford, Tom Harrell, Greg Osby, Kenny Garrett, Marilyn Crispell, Chick Corea, Dave Douglas, and hundreds of others.

I could keep going on and on with names and hyperbole, but let the music listing speak for itself. I hope that you will enjoy the festival either in the flesh or through some wires delivered via our website at jazfest.com.

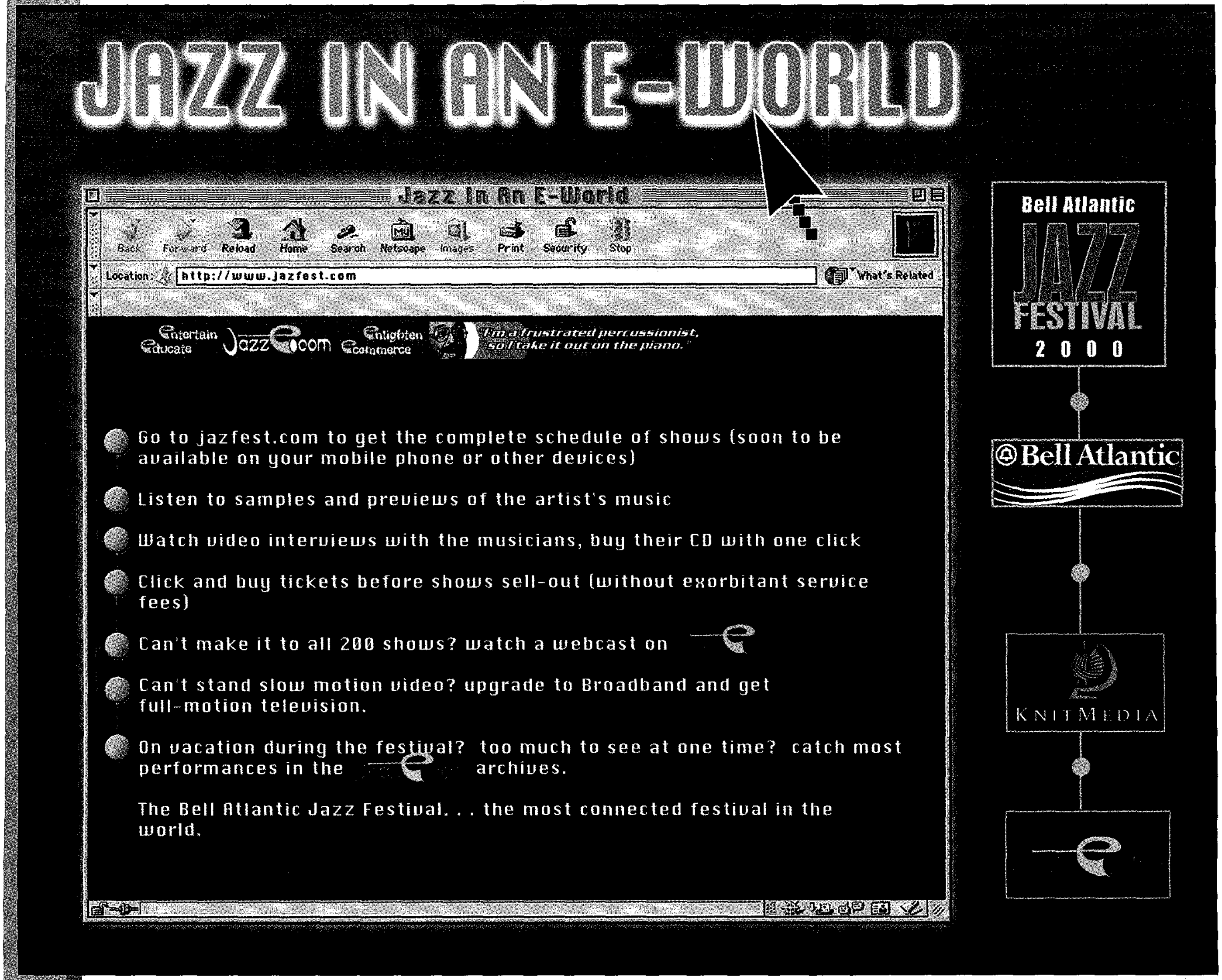
Thanks again to all our sponsors and supporters of the festival. Enjoy, discover and learn.

Michael Dorf
Founder and Executive Producer

BELL ATLANTIC JAZZ FESTIVAL STAFF: Stuart Racey - Co-Producer · Christopher Shields - Festival Director · Mary-Noelle Dana - Programming Director · Glenn Max - Creative Director · Guy Compton - Director of Marketing & Media Relations, Knit Media · Dave Rodriguez - Art Director · Don Lucoff/DL Media - Publicity · Paul Boschi - Festival Marketing Manager · Allan Fried - COO · Frederique Foucher - Programming Assistant · Stephen Schwarz - Marketing Assistant · Landon Mertz -Production Manager, NYC · Andy Wagner - Production Manager, Philadelphia · Bill Kenney - Production Manager, Boston · Vernon Wilson - Production Manager, DC.

Special thanks to all of our dedicated interns and assistants.

For tix & info go to: **www.jazfest.com** **Or call 212.343.8805** **877.4BA.FEST** **for more info**



http://www.jazfest.com

"I'm a frustrated percussionist, so I take it out on the piano."

- Go to jazfest.com to get the complete schedule of shows (soon to be available on your mobile phone or other devices)
- Listen to samples and previews of the artist's music
- Watch video interviews with the musicians, buy their CD with one click
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WASHINGTON D.C.

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Wednesday, May 3

KENNEDY CENTER MILLENNIUM STAGE – 6pm - Free

Spring 2000 Kennedy Center–Department of State Jazz Ambassadors

VINNY VALENTINO, JOHN BENITEZ, AND GILAD DOBRECKY

Vinny Valentino - guitarist, composer/arranger; John Benitez - bass; Gilad Dobrecky - percussionist, composer

Thursday, May 4

KENNEDY CENTER, MILLENNIUM STAGE – 6pm - Free

Spring 2000 Kennedy Center–Department of State Jazz Ambassadors

Matt Ray, Mike Hawkins, and Aaron Thurston

Matt Ray - piano, composer/arranger; Michael Hawkins - bass, Aaron Thurston - drums, percussion

LINCOLN THEATRE – 8pm - $25 adv/$30 dos

"ART OF THE SONG" CHARLIE HADEN'S QUARTET WEST WITH STRING ORCHESTRA

Charlie Haden; Ernie Watts; Alan Broadbent; Larance Marable; Bill Henderson

LISNER AUDITORIUM – 8pm - $23/$32/$40

ALI AKBAR KHAN

ONE STEP DOWN – 9pm and 10:30pm and Midnight- $7

SHARON CLARK

Ali Akbar Khan

9:30 CLUB -10pm - $15

THE JAZZ MANDOLIN PROJECT

Jamie Masefield - mandolin; Chris Dahlgren - double bass; Ari Hoenig - drums

THE SLIP

Andrew Barr - percussion; Marc Friedman - electric bass; Brad Barr - guitar, keys, vocals

STATE OF THE UNION – 9pm - $10

VIPERHOUSE

Michael Chorney - alto, baritone sax; Heloise Williams - lead vocals, flute; Brian Boyes - trumpet; Dan Mallach - trombone; Karen Quinn - violin; Rob Morse - acoustic, electric bass; PJ Davidian - percussion; Ray Paczkowski - hammond organ, keys; Phil Carr - drums

BLUES ALLEY

THE RUSSELL MALONE QUARTET – 8 and 10pm - $18

TWINS LOUNGE – 8 and 11pm - $5

JOSHUA RICH

Joshua Rich - piano

Friday, May 5

RENAISSANCE. WASHINGTON, DC HOTEL WASHINGTON, DC

KENNEDY CENTER, MILLENNIUM STAGE – 6pm - Free

Spring 2000 Kennedy Center–Department of State Jazz Ambassadors

GENE RUSH, TIM GOODWIN, AND RENARDO WARD

Eugene Rush - piano; Tim Goodwin - bass; Renardo Ward - percussion

LINCOLN THEATRE – 8pm - $29 adv/$32 dos

TO LOUIS ARMSTRONG (WORLD PREMIERE)

Written and directed by Roz Nixon. Featuring Melba Joyce - vocals; Ronnie Williams - drums; Virgil Jones - trumpet; Christian McBride - bass; Roy Meriwether - piano.

THE RAVI COLTRANE QUINTET

Ravi Coltrane - soprano, tenor saxophones; Ralph Alessi - trumpet; Andy Milne - piano; Steve Hass - drums; TBA - bass

ONE STEP DOWN

PAUL BLEY TRIO

BLUES ALLEY – 8 and 10pm

THE LEGENDS OF THE BANDSTAND

Percy Heath -bass; Cedar Walton - piano; David Fathead Newman - sax; Curtis Fuller -trombone; Bobby Durham - drums

STATE OF THE UNION – 10pm - $10

3LG

TWINS LOUNGE – 9 & 11pm - $15

WINARD HARPER SEXTET

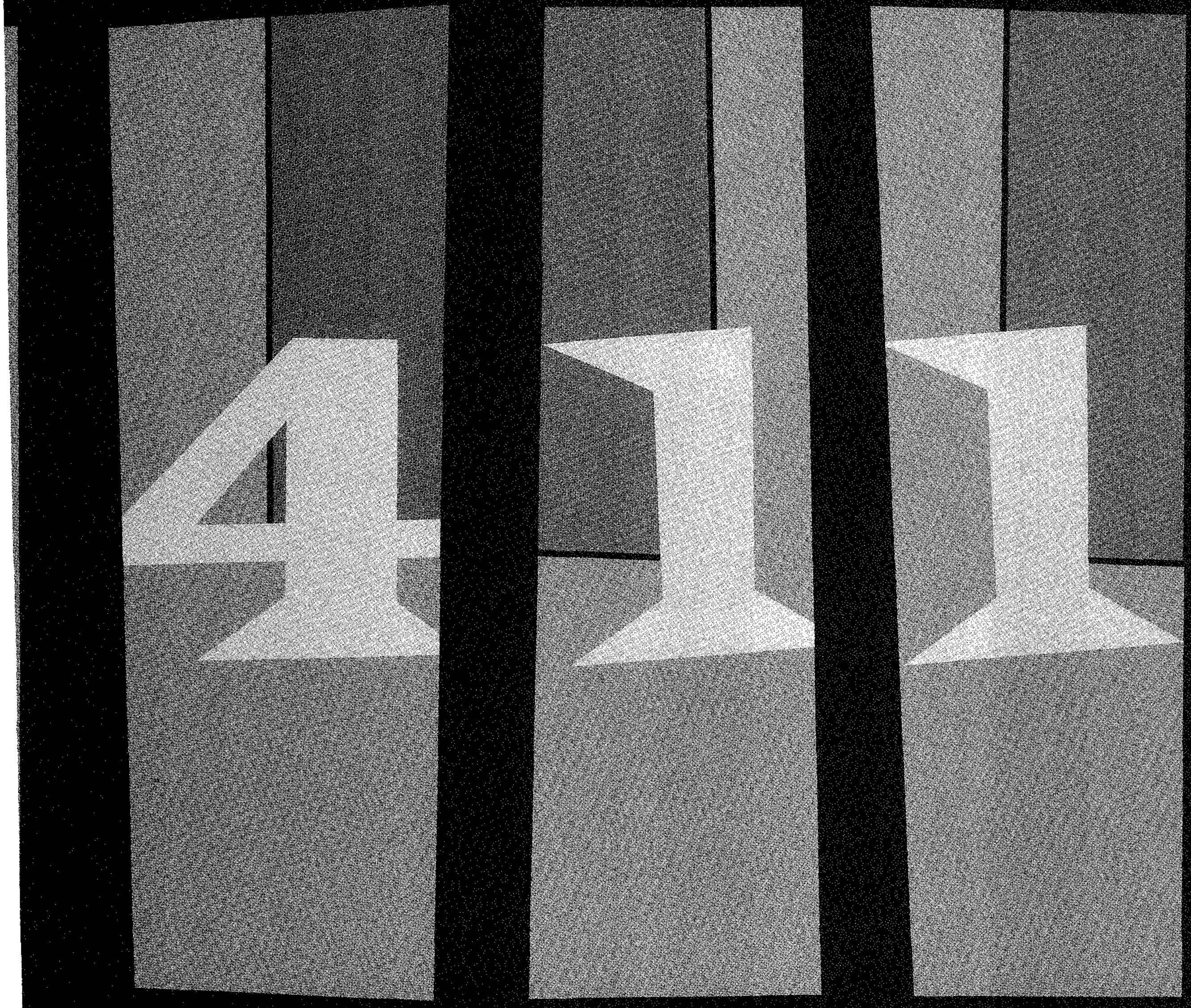
Saturday, May 6

KENNEDY CENTER, MILLENNIUM STAGE – 6pm - Free

Spring 2000 Kennedy Center–Department of State Jazz Ambassadors

Program Information Subject to Change

It's fast and easy and all that jazz.



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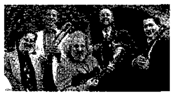
JOYCE DIAMOND, STEVE HOMAN, AND JOE GILMAN
Joyce Diamond - vocals; Steve Homan - guitar, Joe Gilman - piano

LINCOLN THEATRE – 8pm - $27 adv/$30 dos
THE DAVID GRISMAN QUINTET
David Grisman - Mandolin; Jim Kerwin - Bass; Matt Eakle - Flute; Enrique Coria - Guitar; Joe Craven - percussion, mandolin, violin

STATE THEATER – 8pm - $17 adv/$22 dos
DAVID S. WARE QUARTET
David S. Ware - saxophone; Guillermo E. Brown - drums; William Parker - bass; Matt Shipp - piano
SUN RA ARKESTRA
Conducted by Marshall Allen


David Grisman Quintet

ONE STEP DOWN
PAUL BLEY TRIO

BLUES ALLEY – 8pm, 10pm, midnight
THE LEGENDS OF THE BANDSTAND
Percy Heath -bass; Cedar Walton - piano; David Fathead Newman - sax; Curtis Fuller -trombone; Bobby Durham - drums

STATE OF THE UNION – 9pm - $10
YOUNG AND ROLLINS
Dan Young - acoustic guitar; Lawson Rollins - acoustic guitar; Alfredo Mojica - percussion; Leornardo Lucini - electric bass; Alejandro Lucini - drums

TWINS LOUNGE – 9 & 11pm - $15
WINARD HARPER SEXTET

Sunday, May 7

Los Lobos

KENNEDY CENTER, MILLENNIUM STAGE – 6pm - Free
LOS LOBOS
Louie Perez; David Hidalgo; Cesar Rosas; Conrad Lozano; Steve Berlin
SEX MOB
Steven Bernstein - slide trumpet; Tony Scherr - bass; Briggan Krauss - sax; Kenny Wollesen - drums

STATE OF THE UNION – 9pm - $10
LAKE TROUT
James Griffith - bass; Ed Harris - guitar; Mike Lowry - drums; Matt Pierce - saxophone, flute, rhodes organ, percussion; Woody Ranere - guitar and vocals; Chip Watkins - turntables and percussion

TWINS LOUNGE – Free
SUNDAY JAM SESSION

BLUES ALLEY
CHICO HAMILTON & EUPHORIA
Eric Person - saxophones; Cary DeNigris - guitar; Paul Ramsey - bass

PHILADELPHIA

STEINWAY & SONS
university of pennsylvania Jazz & Grooves

Thursday, May 11

IRVINE AUDITORIUM – 8pm - $27/$10 students
TO LOUIS ARMSTRONG (EXCLUSIVE ENGAGEMENT)
Written and directed by Roz Nixon. Featuring Melba Joyce - vocals; Terell Stafford - trumpet; John Hicks - piano; Christian McBride - bass; Craig Haynes - drums
THE RAVI COLTRANE QUINTET
Ravi Coltrane - soprano, tenor saxophones; Ralph Alessi - trumpet; Andy Milne - piano; Steve Hass - drums; TBA - bass

ORTLIEB'S JAZZHAUS – 8:30pm - $5
THE DAVE LIEBMAN GROUP
Dave Liebman - soprano and tenor saxophones; Vic Juris - acoustic and electric guitars; Tony Marino - acoustic bass; James Haddad - drums and percussion

THE FIVE SPOT – 9pm - $5
LATIN NIGHT WITH CESAR AND THE LATIN PLAYBOYS

Friday, May 12

IRVINE AUDITORIUM – 8pm - $25/$15 students
THE DAVID GRISMAN QUINTET
David Grisman - mandolin; Jim Kerwin - bass; Matt Eakle - flute; Enrique Coria - guitar; Joe Craven - percussion, mandolin, violin
THE JAZZ MANDOLIN PROJECT
Jamie Masefield - mandolin; Chris Dahlgren - double bass; Ari Hoenig - drums

ORTLIEB'S JAZZHAUS – 8:45pm - $5
DUANE EUBANKS WITH THE MICKEY ROKER QUARTET

THE FIVE SPOT – 9pm - $5
THE CRESANT CITY MAULERS

Saturday, May 13

ELECTRIC FACTORY – 8pm - $20 adv/$23 dos
ME'SHELL NDEGÉOCELLO
YELLOWMAN

IRVINE AUDITORIUM – 8pm - $25/$8 students
THE DAVID SANCHEZ SEXTET
David Sanchez - tenor, soprano saxophones; Edsel Gomez - piano; Hans Glawischnig - bass; Antonio Sanchez - drums; Pernell Saturnino - percussion; Miguel Zenon - alto saxophone; with guest Tito Matos - percussion
JEFF "TAIN" WATTS EXPERIENCE
Jeff "Tain" Watts - drums; TBA - saxophone; James Genus - bass; Paul Bollenback; David Budway
JOEY CALDERAZZO TRIO
Jeff "Tain" Watts - drums; John Pattitucci - bass; Joey Calderazzo - piano

PAINTED BRIDE – 8pm - $15; Members $7.50
An Evening with Philadelphia's Young Lions
ORRIN EVANS TRIO
BEN SCHACHTER: TRIO OF MANY

ORTLIEB'S JAZZHAUS – 8:45 - $5
DUANE EUBANKS WITH THE MICKEY ROKER QUARTET

THE FIVE SPOT – 9pm - $5
THE SCARLET DUKES

Mickey Hart

SEDGWICK CULTURAL CENTER – 8pm - $15adv
THE CHRISTIAN McBRIDE BAND

Sunday, May 14

ANNEBERG PLAZA AT THE UNIVERSITY OF PENNSYLVANIA – 1pm - Free
GROOVE COLLECTIVE
Jonathan Maron - bass; Chris Theberge - congas, percussion; Bill Ware III - vibes; Josh Roseman - trombone; Richard Worth - flute; Fabio Morgera - trumpet; Gordon "Nappy G" Clay - MC, timbales, bongos, percussion; Dave Jensen - tenor sax; Genji Siraisi - drums; Barney McAll - keyboards; Jay Rodriguez - bari, tenor, soprano sax
DAVID S. WARE QUARTET
David S. Ware - saxophone; Guillermo E. Brown - drums; William Parker - bass; Matthew Shipp - piano
THE FLYING NEUTRINOS
Ingrid Lucia - leader; Todd Longagin - trombone; Matt Munisteri - guitar; Dave Miller - standup bass; Rob Garcia or Larry Eagle - drums; possible extra sax and/or trumpet.
SEX MOB
Steven Bernstein - slide trumpet; Tony Scherr - bass; Briggan Krauss - sax; Kenny Wollesen - drums

ELECTRIC FACTORY – 8pm - $22.50 adv/$25 dos
MICKEY HART
Vince Welnick - keyboards, vocal; Gladys "Bobi" Cespedes - vocals, percussion; Rahsaan Frederics - bass; Humberto Nengue Hernandez - percussion, vocals; Rick Schlosser - drums; Barney Doyle - guitar
STRANGEFOLK
Reid Genauer - lead vocals, rhythm guitar; Jon Trafton - lead guitar, back-up vocals; Erik Glockler - bass; Luke Smith - drums
LAKE TROUT
James Griffith - bass; Ed Harris - guitar; Mike Lowry - drums; Matt Pierce saxophone, flute, rhodes organ, percussion; Woody Ranere - guitar and vocals; Chip Watkins - turntables and percussion

ORTLIEB'S JAZZHAUS – 8pm - Free
BOBBY ZANKEL

THE FIVE SPOT – 9pm - $5
THE CITY RHYTHM ORCHESTRA

BOSTON

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Wednesday, May 17

JORDAN HALL – 8pm - $20 / $22 dos
MEDESKI, MARTIN & WOOD
John Medeski - organ, piano; Billy Martin - drums; Chris Wood - bass

Medeski, Martin & Wood

SCULLERS – 8 & 10pm - $14
JANE MONHEIT QUARTET

Thursday, May 18

JORDAN HALL – 8pm - $20 / $22 dos
MEDESKI, MARTIN & WOOD
John Medeski - organ, piano; Billy Martin - drums; Chris Wood - bass

SANDERS THEATER – 8pm - $15 limited students tickets/$27adv/$32 dos
"ART OF THE SONG" CHARLIE HADEN'S QUARTET WEST WITH STRING ORCHESTRA
Charlie Haden; Ernie Watts; Alan Broadbent; Larance Marable; Bill Henderson
THE RAVI COLTRANE QUINTET
Ravi Coltrane - soprano, tenor saxophones; Andy Milne - piano; Steve Hass - drums; James Genus - bass; Ralph Alessi - trumpet

MUSEUM OF FINE ARTS – 7:30pm - $20
GREG OSBY'S QUINTET
Greg Osby - saxophone alto; Jason Moran - piano; Lonnie Plaxico - bass; Nasheet Waits - drums; Liberty Ellman - guitar
SONNY FORTUNE AND RASHIED ALI DUO: "IN THE SPIRIT OF JOHN COLTRANE"
Sonny Fortune - alto saxophone; Rashied Ali - drums

RYLES – 8:30pm - $12
MARK ELF TRIO

SCULLERS – 8 & 10pm - $18
JOEY CALDERAZZO TRIO
Jeff "Tain" Watts - drums; John Pattitucci - bass; Joey Calderazzo - piano

Friday, May 19

JORDAN HALL – 8pm - $20/$30/$40/$50
ALI AKBAR KHAN

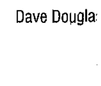
MUSEUM OF FINE ARTS – 7:30pm - $20
THE DAVID SANCHEZ SEXTET
David Sanchez - tenor, soprano saxophones; Edsel Gomez - piano; Hans Glawischnig - bass; Antonio Sanchez - drums; Pernell Saturnino - percussion; Miguel Zenon - alto saxophone; with guest Tito Matos - percussion
WILLIAM HOOKER TRIO
William Hooker - drums; Mark Hennen - piano, electric piano; Charles Compo - reeds, flutes

SCULLERS – 8 & 10:30pm - $22
ROY HARGROVE QUINTET

RYLES – 9pm - $12
RYLES JAZZ ORCHESTRA FEATURING SAXOPHONIST ED CALLE
With Music Director/Trumpeter Frank Vardaros

Saturday, May 20

MUSEUM OF FINE ARTS – 2 shows, 1pm & 3:30pm - $20
DAVE DOUGLAS SEXTET
Dave Douglas - trumpet; Dick Oatts - tenor saxophone; Joshua Roseman - trombone; Uri Caine - piano; James Genus - bass; Jim Black - drums
DAVID S. WARE QUARTET
David S. Ware - saxophone; Guillermo E. Brown - drums; William Parker - bass; Matthew Shipp - piano


Dave Dougla

SCULLERS – 8 & 10:30pm - $22
ROY HARGROVE QUINTET

RYLES – 9pm - $10
LANCE MARTIN BAND

For tix & info go to: www.jazfest.com or call 212.545.0003
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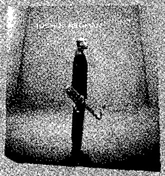

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Nick @ Night
Nicholas Payton
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nicholas payton

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The Hudson Project
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Bob Mintzer, John Patitucci
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Caribbean Jazz Project
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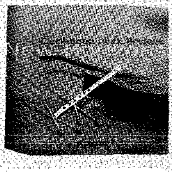
New Horizons

MARK TURNER

Ballad Session
Mark Turner
WEA
13.99

Trio 99-00
Pat Metheny Trio
WEA
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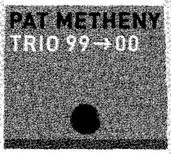
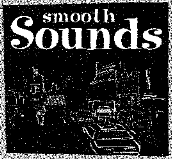

PAT METHENY
TRIO 99→00

Spirits of Conga Square
Donald Harrison
Navarre
12.99

Smooth Sounds
Various
BMG/Razor & Tie
13.99


smooth
Sounds

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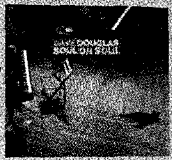
DAVE DOUGLAS
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Back at the Vanguard
Brad Mehldau
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Sunday, May 21

Sun Ra Arkestra

CITY HALL PLAZA – 3pm - Free

SUN RA ARKESTRA
Conducted by Marshall Allen

GROOVE COLLECTIVE
Jonathan Maron - bass; Chris Theberge - congas, percussion; Bill Ware III - vibes; Josh Roseman - trombone; Richard Worth - flute; Fabio Morgera - trumpet; Gordon "*Nappy G*" Clay - *MC, tim*bales, bongos, percussion; Dave Jensen - tenor sax; Genji Siraisi - drums; Barney McAll - keyboards; Jay Rodriguez - bari, tenor, soprano sax

THE FLYING NEUTRINOS
Ingrid Lucia - leader; Todd Longagin - trombone; Matt Munisteri - guitar; Dave Miller - standup bass; TBA - drums

SEX MOB
Steven Bernstein - slide trumpet; Tony Scherr - bass; Briggan Krauss - sax; Kenny Wollesen - drums

SCULLERS

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NEW YORK CITY

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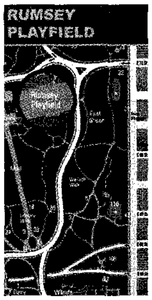
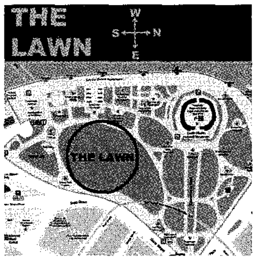




Thursday, June 1

Ornette Coleman

BATTERY PARK, THE LAWN
– 7 pm - Lawn $20 adv/$25 dos; Regular Seating $40 adv/$45 dos; Gold Circle $60 adv/$65 dos

Opening Night: An Evening with Ornette Coleman...

ORNETTE COLEMAN TRIO
Trio w/ Charlie Haden & Billy Higgins

GLOBAL EXPRESSION PROJECT
Ornette Coleman Trio
w/ Charnett Moffett & Denardo Coleman w/ special guest Badal Roy, Sultan Khan & Probaker Karaker

FREEDOM SYMBOL
Composition for 20 piece Contemporary Chamber Ensemble

THE KNITTING FACTORY – KNITICKET $20 adv/$25 dos

- Main Space

8PM: RUSSELL GUNN AND ETHNOMUSICOLOGY
Russel Gunn - trumpet, flugelhorn, various instruments; Bruce Williams - alto sax, eb clarinet, cowbell; Andre Heyward - *trombone;* James Hurt - *piano, keyboards;* Rodney Jordan - bass; Woody Williams - drums; Khali Kwame Bell - percussion

10PM: CHARLIE HUNTER BAND

MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

- Tap Bar - 11pm & 1am

GUTBUCKET
Ken Thomson - alto saxophone; Eric Rockwin - bass; Ty Citerman - guitar; Paul Chuffo - drums

- Old Office

7 & 8PM: WHEN GRANNY SLEEPS
Kasper Tranberg - trumpet; Niclas Knudsen - guitar; Nils Davidsen - bass; Anders Mogensen - drums

10 & 11PM: PEGGY STERN LATIN QUARTET

JAZZ STANDARD – 8 & 10pm - $18

URI CAINE'S MAHLER PROJECT
Uri Caine - piano; Don Byron - clarinet; Ralph Alessi - trumpet; *Dianne Monroe - violin; D.J. Olive - turntables;* Michael Formanek - bass; Jim Black - drums

SWEET BASIL – 9 & 11pm - $17.50+$10 drink min.

RENEE ROSNES QUARTET
Renee Rosnes - piano; Chris Potter - sax; Scott Colley - bass; Billy Drummond - drums

MUSIC UNDER NEW YORK – Mezzanine of the 42nd Street/ Times Square Subway Station - Free

11AM - MASTERPIECE : CUBAN JAZZ ENSEMBLE
featuring Lorenzo LaRoc on electric violin.

1PM - TEST : NYC'S FIRST ABSTRACT JAZZ ACTION BAND. Featuring Tom Bruno - drums; Sabir Mateen - sax, reeds; Daniel Carter - sax, flute; Matthew Heyner - bass

3PM - NEW YORK EXPRESS : FUNK/JAZZ ENSEMBLE, led by guitarist Andy Friedberg

5PM - SUKI RAE ENSEMBLE : Led by flutist/composer Debbie Spitz

7PM: - MUSIC UNDER NEW YORK BIG BAND:
Under the leadership of Henry P. Warner

Friday, June 2

BATTERY PARK, THE LAWN – 7pm - $32 adv/$35 dos

***FUNKY* METERS**
George Porter, Jr. - bass, vocals; Art Neville - keyboards, vocals; Russell Batiste - drums; Brian Stoltz - guitars, vocals

ME'SHELL NGEDÉOCELLO

THE JAZZ MANDOLIN PROJECT
Jamie Masefield - mandolin; Chris Dahlgren - double bass; Ari Hoenig - drums

ANGEL ORENSANZ FOUNDATION –
8pm - $20 adv/$25 dos

"ART OF THE SONG" CHARLIE HADEN'S QUARTET WEST WITH STRING ORCHESTRA
Charlie Haden; Ernie Watts; Alan Broadbent; Larance Marable; Bill Henderson

THE KNITTING FACTORY - KNITICKET $30 adv/$35 dos

D.D. Jackson

- Main Space

8PM: D.D. JACKSON QUINTET
D.D. Jackson - piano, organ; Christian Howes - electric and acoustic violins, guitar; James Gaiters - drums; Andy Woodson - fretless bass; Jim Ed Cobbs - percussion

Roy Hargrove

10PM: TO LOUIS ARMSTRONG
Written and directed by Roz Nixon. Featuring Melba Joyce - vocals; Roy Hargrove - trumpet; John Hicks - piano; Bernard "Pretty" Purdie - drums; Christian McBride - bass; Wycliffe Gordon - trombone (Bell Atlantic festival exclusivity - NYC Premiere).

MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

- Tap Bar - 11pm & 1am

CHRIS SPEED TRIO
Chris Speed - reeds; Jamie Saft - keyboards; Jim Black - drums

- Old Office

7 & 8PM: ROB REDDY'S QUTTAH
Rob Reddy - *saxophones;* Jef Lee Johnson - *guitars;* Charles Burnham - violin, mandolin; Rufus Cappadocia - cello; Dom Richards - acoustic bass; Hearn Gadbois - dumbek, percussion

10 & 11PM: MYRA MELFORD'S CRUSH
Myra Melford - piano & harmonium; Stomu Takeishi - bass guitar (electric and acoustic); Kenny Wollesen - drums

JAZZ STANDARD – 8pm, 10:30pm and midnight - $25

URI CAINE'S MAHLER PROJECT
Uri Caine - piano; Don Byron - clarinet; Ralph Alessi - trumpet; Dianne Monroe - violin; D.J. Olive - turntables; Michael Formanek - bass; Jim Black - drums

SWEET BASIL 9pm, 11pm & 12:30am - $20+$10 drink min.

RENEE ROSNES QUARTET
Renee Rosnes - piano; Chris Potter - sax; Scott Colley - Bass; Billy Drummond - drums

Saturday, June 3

BATTERY PARK, THE LAWN – 5pm - $20

STEREOLAB
Tim Gaine; Laetitia Sadier; Morgane Lhote; Simon Johns - bass; Mary Hansen -vocals

YOKO ONO, THURSTON MOORE, DJ SPOOKY AND FRIENDS

GRAHAM HAYNES' BPM
Graham Haynes - cornet; DJ Spazecraft - samplers and effects; Craig Taborn - keyboards; Rea TBC - drums

THE WAYWARD SHAMANS
Featuring Barret Martin and members of Tuatara

MILLER THEATRE @ COLUMBIA U. – 8pm - $5 stud./$10 ga

Women Swing

THE FLYING NEUTRINOS

JUDY CARMICHAEL

NORA YORK

THE KNITTING FACTORY - KNITICKET $25 adv/$30 dos

Joe Gallivan

- Main Space

8PM: NELS CLINE: THE INKLING QUARTET
Nels Cline - electric & acoustic guitars; *Zeena Parkins - electric & acoustic harp;* Ken Filiano - double bass; Billy Mintz - drums

10PM: JOE GALLIVAN RAINFOREST INITIATIVE FEATURING EVAN PARKER AND ELTON DEAN
Joe Gallivan - leader, composer/arranger, drums/percussions; Elton Dean - saxophones; Evan Parker - soprano, tenor saxophones; Marcio Mattos - bass; Charles Austin - saxophones, piano; John McMinn - saxophones, keyboards; Lei'Ohu - chanter, trance & Hawaiian aura inducer

MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

- Tap Bar - 11pm & 1am

RHAPSODALIA
Edward Ratliff - *composer, trumpet, cornet, trombone,* euphonium, accordion; Michael Attias - saxophone; Sam Bardfeld - violin; John Hebert - bass; Kevin Norton - drums

- Old Office

7 & 8PM: LITTLE WATER
Jean-Francois Pauvros - guitar, vocals; Jonathan Kane - drums; Ernie Brooks - bass; John King - guitar; Abel *Domingues - guitar; Kenny Margolis - accordion,* keys

10 & 11PM: NEW WORLD TRIO
Will Calhoun - udu drum, drum set, electronic and acoustic percussion, loops; Reza Derakshani - tar, she-tar, mey, kamanche, vocals; Gilles Larrain - Flamenco guitar

JAZZ STANDARD – 8pm, 10:30pm and Midnight - $25

URI CAINE'S DEBUT OF THE GOLDBERG VARIATIONS
Uri Caine - *piano; Don Byron - clarinet; Ralph Alessi -* trumpet; Dianne Monroe - violin; Barbara Walker - vocals; D.J. Olive - turntables; Drew Gress - bass; Ralph Peterson - drums

SWEET BASIL – 9pm, 11pm & 12:30am - $20+$10 drink min.

RENEE ROSNES QUARTET
Renee Rosnes - *piano;* Chris Potter - *sax;* Scott Colley - bass; Billy Drummond - drums

MAKOR – 9:30PM - $20

THE KLEZMATICS
Alicia Svigals - violon; Lorin Sklamberg - accordion, vocals, keyboards; Paul Morrissett - bass, tsimbl; Frank London - trumpet, keyboards; David Licht - *drums;* Matt Darriau - *clarinet, saxophone.*

Sunday, June 4

BATTERY PARK, THE LAWN –3pm - $27 adv/$35 dos

Cecil Taylo

RATDOG
Featuring Bob Weir and friends

LEFTOVER SALMON

GARY LUCAS' GODS & MONSTERS

BRAD SHEPIK GROUP
Brad Shepik - guitar, sax; Peter Epstein - saxophones; *Sima Ephron - bass; Michael Sarin - drums; Seido* Salifoski - dumbek, percussion

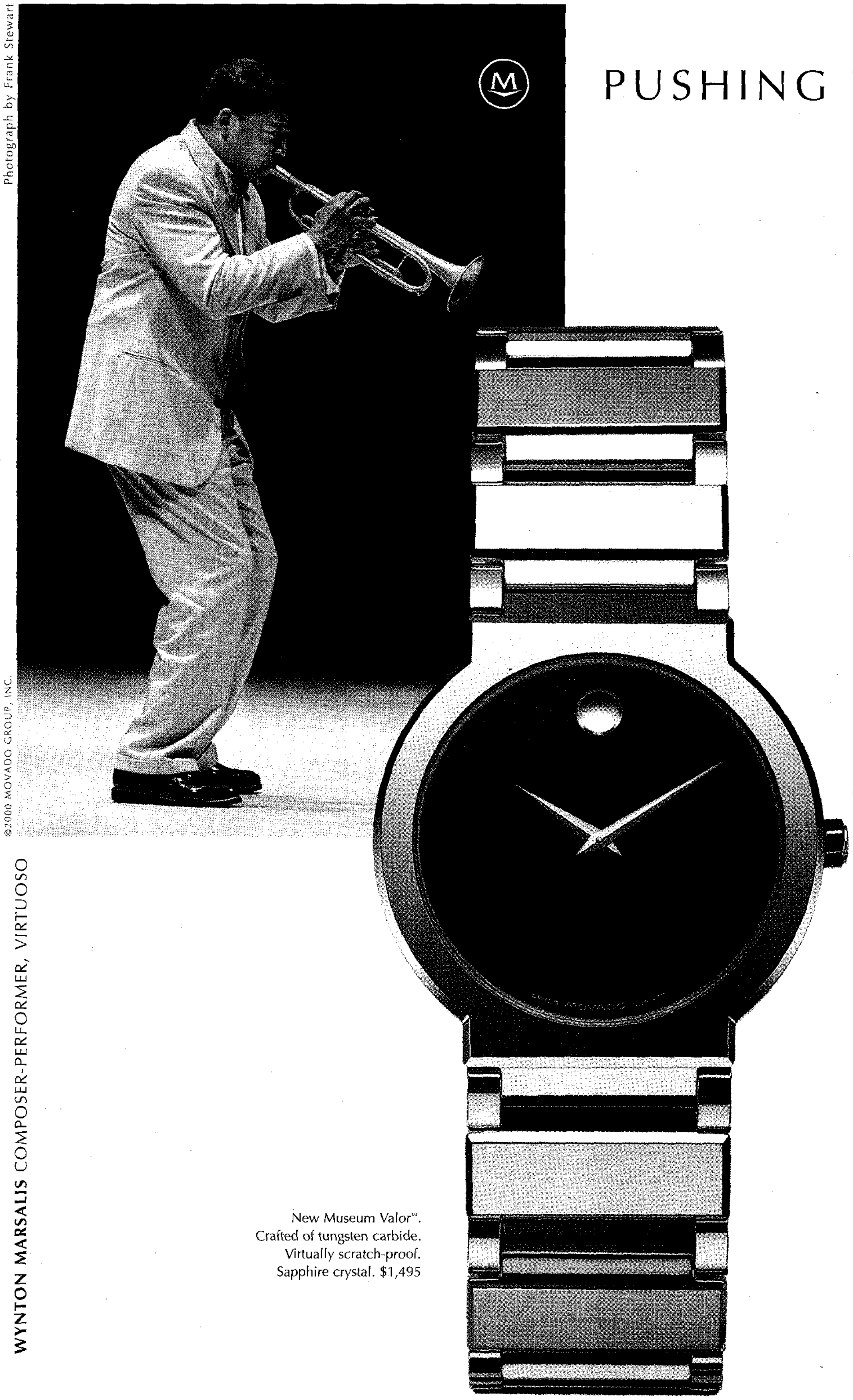
LAKE TROUT

Max Roac

COLUMBIA UNIVERSITY STEPS
– 6pm - Free (21 year Anniversary!)

MAX ROACH AND CECIL TAYLOR DUO

For tix & info go to: www.jazfest.com or call 212.343.8805 877.4BA.FEST for more info

Photograph by Frank Stewart

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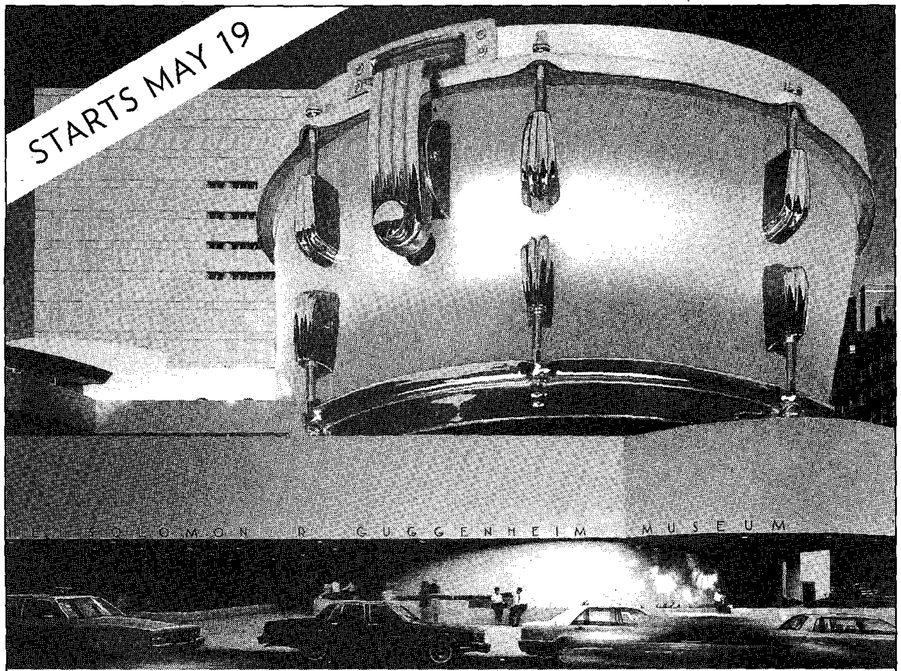

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DAVID S. WARE QUARTET
David S. Ware - saxophone; Guillermo E. Brown - drums; William Parker - bass; Matthew Shipp - piano
JOEY BARON AND RON CARTER DUO
BOB STEWART AND THE LAGUARDIA HIGH SCHOOL JAZZ BAND WITH SPECIAL GUESTS

THE KNITTING FACTORY - KNITICKET $25 adv/$30 dos

- Main Space
8PM: HASIDIC NEW WAVE WITH SURPRISE GUEST
10PM: DAVID MURRAY'S SPEAKING IN TONGUES FEATURING FONTELLA BASS
David Murray - tenor saxophone, bass clarinet; Fontella Bass - vocal; Jaribu Shahid - bass; JT Lewis - drums; Donald Smith - piano
MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA TBA

David Murray

- Tap Bar - 11pm & 1am
MATT MORAN'S SIDESHOW
Matt Moran - vibraphone; Oscar Noriega - alto saxophone, bass clarinet; Adam Good - guitar; John Hollenbeck - percussion

- Old Office
7 & 8PM - CYRILLE, DRESSER, EHRLICH TRIO
Mark Dresser - bass; Marty Ehrlich - reeds; Andrew Cyrille - drums
10PM – 1 SHOW ONLY - JEFF ROBINSON'S LIVE BIRD
"Jeff Robinson's Live Bird captured Charlie Parker's essence and sense of humor and his incredible intellect and his presence"(…) "I knew Charlie as a man and not simply as a musical genius. Jeff portrayed the Charlie I knew." (Doris Parker)
MIDNIGHT - SPECIAL CD RELEASE CONCERT: MARTIN TAYLOR QUINTET

JAZZ STANDARD – *7 and 9pm - $18*
URI CAINE'S DEBUT OF THE GOLDBERG VARIATIONS
Uri Caine - piano; Don Byron - clarinet; Ralph Alessi - trumpet; Dianne Monroe - violin; Barbara Walker - vocals; D.J. Olive - turntables; Drew Gress - bass; Ralph Peterson - drums

SWEET BASIL - 9pm & 11pm - $17.50+$10 drink min.
RENEE ROSNES QUARTET
Renee Rosnes - piano; Chris Potter - sax; Scott Colley - Bass; Billy Drummond - drums

Monday, June 5

THE KNITTING FACTORY – KNITICKET $25 adv/$30 dos

- Main Space
8PM: ROSWELL RUDD AND BROAD STROKES (CD RELEASE CONCERT)
WITH SPECIAL GUEST APPEARANCE BY MEMBERS OF SONIC YOUTH
Featuring Roswell Rudd - trombone, members of Sonic Youth (Thurston Moore - guitar, Lee Ranaldo - guitar, Steve Shelly - drums), and Sheila Jordan - vocalist; Ken Filiano - bass; Lou Grassi - drums; Ronald Finck - saxophone, flute; Steve Swell - trombone; Greg Glassman - trumpet; Christopher Rudd - vocals; David Winograd - tuba; Josh Roseman - trombone; Steve Riddick - vocals; Matthew Finck - guitar
10PM: TOM HARRELL QUINTET
Tom Harrell - trumpet; Jimmy Greene - tenor saxophone; Xavier Davis - piano; Ugonna Okegwo - bass; Ralph Peterson - drums
MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

- Tap Bar – 11pm & 1am
JEAN-MICHEL PILC TRIO
Jean-Michel Pilc - piano, composer; Francois Moutin - bass; Ari Hoenig - drums

- Old Office
7 & 8PM: JOEL HARRISON AND FREE COUNTRY
Joel Harrison - composition, guitar; Greg Tardy - woodwinds; James Hurt - piano; Rufus Cappadocia - cello; Francois Moutin - acoustic bass; Ari Hoenig - drums

10 & 11PM: THE NEW YORK SAXOPHONE SOCIETY
Jemeel Moondoc, Zane Massey, Sabir Mateen & Michael Marcus - multi reeds; John Voigt - bass; Cody Moffett - drums

THE JAZZ STANDARD – 8 and 10pm -$18
GUILLERMO KLEIN AND LOS GUACHOS

SWEET BASIL - 9pm &11pm - $17.50+$10 drink min.
SPIRIT OF LIFE ENSEMBLE

ANGEL ORENSANZ FOUNDATION – 8pm - $20 adv/$25 dos
OPERAZONE (created by Bill Laswell and Alan Douglas)
Karl Berger - conductor, vibes, piano, synth.; Graham Haynes - cornet, flugelhorn; Peter Apfelbaum - tenor sax, flute, keyboard; Art Baron - trombone, bass, euphonium, dijeridoo; Ed Schuler - bass; Cathy Yang - violin; Jenny Scheinmann - violin; Jovanina Pagano - viola; Julia Kent - cello; Hamid Drake - drums; Karsh Kale - tablas

Dr. John

Tuesday, June 6

CENTRAL PARK RUMSEY PLAYFIELD – 7pm - $22/$25 dos
GALACTIC
Robert Mercurio - bass; Stanton Moore - drums; Jeff Raines - guitar; Rich Vogel - keyboards; Ben Ellman - saxophone; Theryl de Clouet - vocals
DR. JOHN
BALLIN' THE JACK
Matt Darriau - alto and soprano saxophones, clarinet, train whistle; Andy Laster - baritone saxophone, clarinet; Frank London - trumpet ,mutes; Art Baron - trombone, mutes; George Schuller - drums; Joe Fitzgerald - bass; Ben Sher - guitar

ANGEL ORENSANZ FOUNDATION – 8pm - $20 adv/ $25 dos
STRING AND JAZZ: NEW YORK STORIES (US PREMIERE)
A World Premiere, presented in collaboration with the General Consulate of the Federal Republic of Germany. The German-American Chamber Orchestra, under the direction of Bernd Ruf, features special guests Joe Lovano (saxophone) and Richie Beirach (piano), playing works by Gregor Huebner and, for the first time, "Concerto for Jazz Saxophone, Strings and Percussion" by Sonia Jacobsen.

Sonia Jacobsen

THE KNITTING FACTORY – KNITICKET - $25 adv/$30 dos
- Main Space
8PM: JAZZTIMES SUPERBAND
Randy Brecker - trumpet; Bob Berg - sax; Joey DiFrancesco - organ; TBA - drums
10PM: GREG OSBY'S QUINTET
Greg Osby - saxophone alto; Jason Moran - piano; Lonnie Plaxico - bass; Nasheet Waits - drums; Liberty Ellman - guitar
MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA
- Tap Bar – 11pm & 1am
DARREN LYONS GROUP
Darren Lyons - drums, composer; Walter Fischbacher - keyboards, composer; Bernhardt Ullrich - saxophone; Alex Esteban - percussion; Denzil Hathaway - bass
- Old Office
7 & 8PM: BARITONE SAXOPHONE BAND
Ronnie Cuber, Howard Johnson, Gary Smulyan - baritone saxophones; Dennis Irwin - bass; Joseph Farnsworth - drums
10 & 11PM: DAVID FIUCZYNSKI'S JAZZPUNK
David Fiuczynski - fretted and fretless guitar; Matthew Garrison - bass; Elie Katz - drums

THE JAZZ STANDARD – 8 and 10pm - $18
"AS LONG AS YOU'RE LIVING YOURS" THE MUSIC OF KEITH JARRETT
George Garzone - saxophone; Jimmy Greene - saxophone; Mike Manieri - vibes; Denny Zeitlin - piano; Lonnie Plaxico - bass; Billy Kilson - drums; Eddie Bobe - percussion
*** Plus very special guests*

SWEET BASIL – 9pm & 11pm - $20+$10 drink min.
KENNY GARRETT

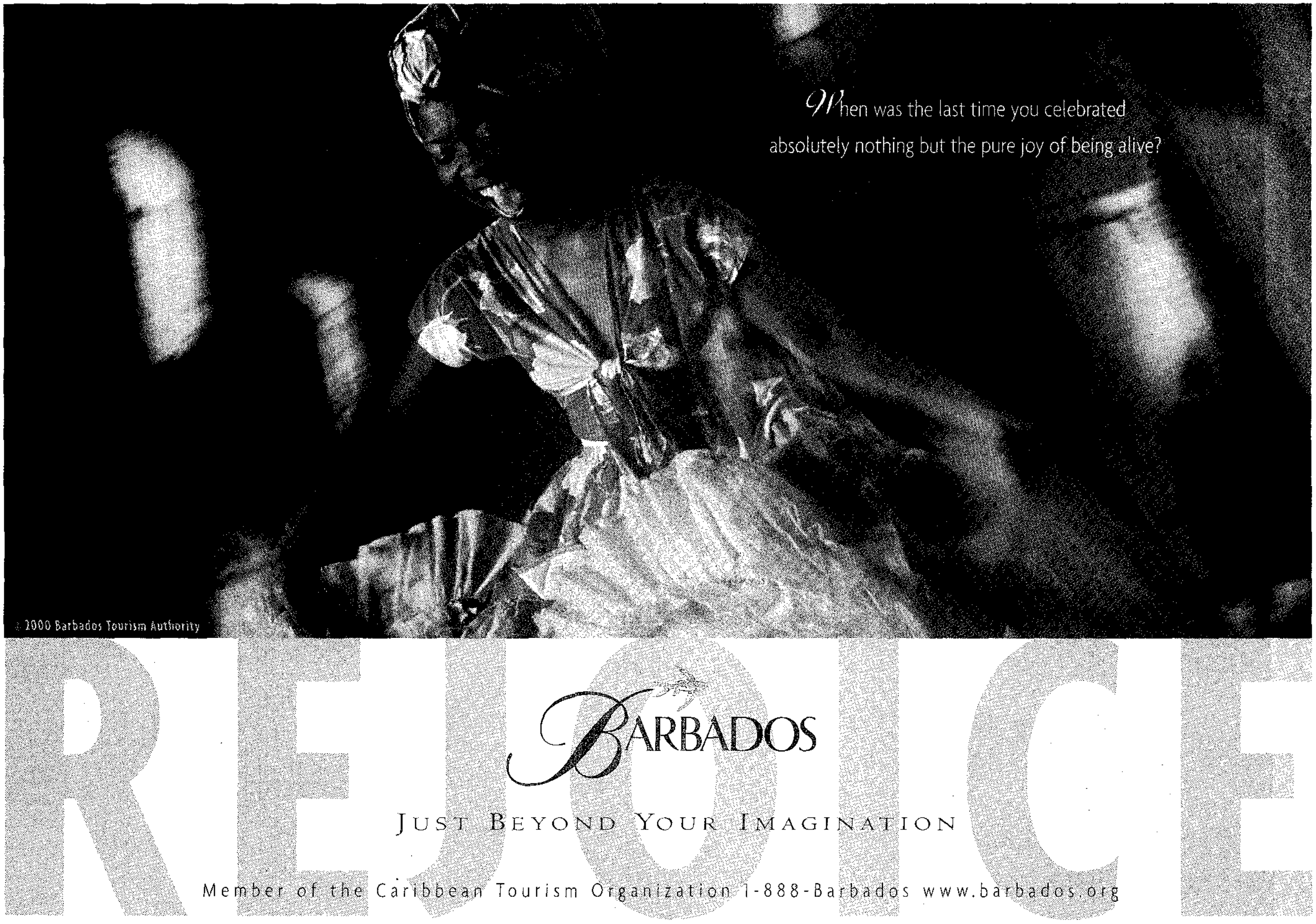
Wednesday, June 7

Al Green

CENTRAL PARK RUMSEY PLAYFIELD – 7pm - $37 adv/$40 dos; $60 adv/$70 dos
AL GREEN
ODETTA
CURTIS FOWLKES' CATFISH CORNER
Curtis Fowlkes - trombone; Russ Johnson - trumpet; Sam Furnace - sax; Ted Cruz - keyboard; J.T. Lewis - drums; Duncan Cleary - guitar; Alex Blake - bass

THE KNITTING FACTORY – KNITICKET $25 adv/$36 dos
- Main Space
8PM: JAMES BLOOD ULMER EARTH DRIVER RAW BLUES
James Blood Ulmer - guitars; Swiss Chris - drums; Jeremiah Landress - bass; Ryan Waters - guitar; Queen Esther - vocals
10PM: SUN RA ARKESTRA
Conducted by Marshall Allen
MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA
- Tap Bar – 11pm & 1am
THE OTHER QUARTET
Russell Johnson - trumpet; Marc Ferber - drums and percussion; Ohad Talmor - tenor and soprano saxophones and clarinet; Jim Hershman - guitar
- Old Office
TIM BERNE PRESENTS AN EVENING OF RAW SPACE
7PM: PARAPHRASE w/ Drew Gress - bass; Tom Rainey - drums; Tim Berne - saxophone
8PM: BIG SATAN w/ Tom Rainey - drums; Marc Ducret - guitar; Tim Berne - saxophone

For tix & info go to: www.jazfest.com Or call 212.343.8805 877.4BA.FEST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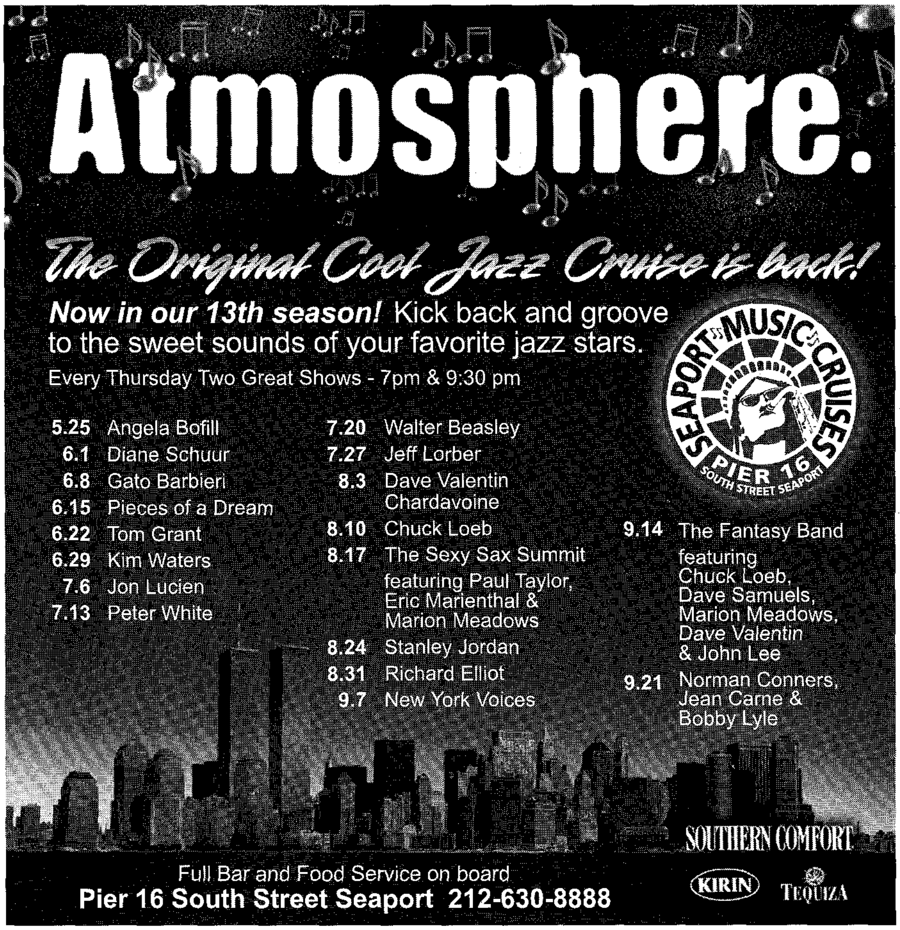
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6.1 Diane Schuur
6.8 Gato Barbieri
6.15 Pieces of a Dream
6.22 Tom Grant
6.29 Kim Waters
7.6 Jon Lucien
7.13 Peter White
7.20 Walter Beasley
7.27 Jeff Lorber
8.3 Dave Valentin Chardavoine
8.10 Chuck Loeb
8.17 The Sexy Sax Summit featuring Paul Taylor, Eric Marienthal & Marion Meadows
8.24 Stanley Jordan
8.31 Richard Elliot
9.7 New York Voices
9.14 The Fantasy Band featuring Chuck Loeb, Dave Samuels, Marion Meadows, Dave Valentin & John Lee
9.21 Norman Conners, Jean Carne & Bobby Lyle

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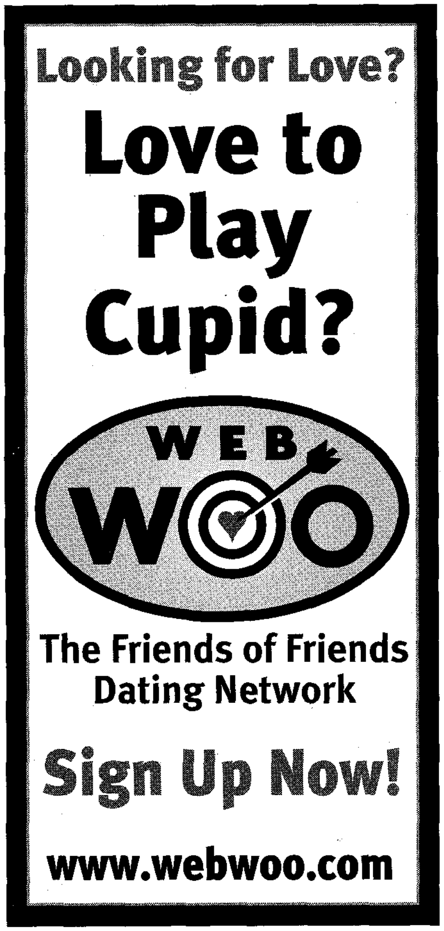
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10PM: QUICKSAND w/ Tim Berne - saxophone; Tom Rainey - drums; Craig Taborn - keyboards

11PM: COMPOSURE w/ Tom Rainey - drums; Tim Berne - saxophone; Marc Ducret - guitar; Craig Taborn - keyboards

LOCATION ONE – $5 – 7pm (no seating after 7:10!)

NED ROTHENBERG SOLO WITH SPECIAL GUEST TUBA VIRTUOSO, MARCUS ROJAS

A live performance/recording session by Ned Rothenberg playing in Location One's wonderfully resonant gallery space. Alto saxophone, bass clarinet, and shakuhachi solos will be recorded for an upcoming CD. Just a few blocks from the KF!....

THE JAZZ STANDARD – 8 and 10pm - $18

"AS LONG AS YOU'RE LIVING YOURS" THE MUSIC OF KEITH JARRETT

George Garzone - Saxophone; Jimmy Greene - Saxophone; Mike Manieri - Vibes; Denny Zeitlin - Piano; Lonnie Plaxico - Bass; Billy Kilson - Drums; Eddie Bobe - Percussion

*** Plus very special guests*

SWEET BASIL – 9pm & 11pm - $20+$10 drink min.

KENNY GARRETT

Thursday, June 8

CENTRAL PARK RUMSEY PLAYFIELD - 7pm - $20 adv/$25 dos

THE ROOTS

TBA

THE KNITTING FACTORY – KNITICKET *$25 adv/$30 dos*

- Main Space

8PM: CRISPELL, PEACOCK, MOTIAN

Marilyn Crispell - piano;
Gary Peacock - double-bass;
Paul Motian - drums

Marilyn Crispell

10PM: MATTHEW SHIPP "STRING" TRIO

Matthew Shipp - piano; Mat Maneri - violin; *William Parker - bass*

MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

- Tap Bar - 11pm & 1am

THE ORI KAPLAN 4TET

Steve Swell - trombone; Ori Kaplan - alto sax; Tom Abbs - bass, tuba; Geoff Mann - drums

- Old Office

7 & 8PM: HAKON KORNSTAD TRIO

Hakon Kornstad - saxophones, flute;
Mats Eilertsen - bass; Paal Nilssen-Love - drums

10 & 11PM: ONE WORLD ENSEMBLE

Yuko Fujiyama - piano; Daniel Carter - alto, tenor saxophones, flute, trumpet; Susie Ibarra - percussion; Sabir Mateen - tenor, alto saxophones, clarinet, flute; Wilber Morris - bass, violinist, composer.

THE JAZZ STANDARD – 8 and 10pm - $18

"AS LONG AS YOU'RE LIVING YOURS" THE MUSIC OF KEITH JARRETT

George Garzone - saxophone; Jimmy Greene - saxophone; Mike Manieri - vibes; Denny Zeitlin - piano; Lonnie Plaxico - bass; Billy Kilson - drums; Eddie Bobe - percussion

*** Plus very special guests*

SWEET BASIL – 9pm & 11pm - $20+$10 drink min.

KENNY GARRETT

Friday, June 9

Elvis Costell

TOWN HALL – 8pm - $40 / $65 gold circle

WELCOME TO THE VOICE - AN OPERA

Featuring Elvis Costello and the Brodsky Quartet; libretto and score by Steve Nieve, story and text by Muriel Téodori

THE KNITTING FACTORY – KNITICKET
$25 adv/$30 dos

- Main Space

8PM: JEFF "TAIN" WATTS EXPERIENCE

Jeff "Tain" Watts - drums; James Genus - bass; Paul Bollenback; David Budway; Sax player TBA

10PM: THE RAVI COLTRANE QUINTET

Ravi Coltrane - soprano, tenor saxophones; Ralph Alessi - trumpet; Andy Milne - piano; Steve Hass - drums; James Genus - bass

MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

-Tap Bar – 11pm & 1am

MICHAEL FORMANEK'S NORTHERN EXPOSURE

Henrik Frisk - saxophones; Dave Ballou - trumpet, cornet; Jim Black - drums; Michael Formanek - bass

- Old Office

7 & 8PM: YUKO FUJIYAMA

Thomas Ulrich - cello; Susie Ibarra - drums; Yuko Fujiyama - piano

10 & 11PM: CINDY BLACKMAN QUARTET

Cindy Blackman - drums, leader; JD Allen - tenor saxophone; George Mitchell - bass; Carlton Holmes - piano

ANGEL ORENSANZ FOUNDATION – 2 shows, 8pm & 10:30pm - $20 adv/$25 dos

JOHN ZORN: CHAMBER WORKS

Stephen Drury - piano; William Winant - percussion; Mark Feldman - violin; Joyce Hamman - violin; Lois Martin - viola; Erik Friedlander - cello

LOCATION ONE – $5 – 7pm (no seating after 7:10!)

NED ROTHENBERG SOLO WITH SPECIAL GUEST TUBA VIRTUOSO, MARCUS ROJAS

See June 7th

GALAPAGOS – 9pm - $8

WITH THE SUPPORT OF THE NORWAY EMBASSY AND THE BLAU CLUB IN OSLO

KROYT

Kristin Asbjørnsen - vocals; Øyvind Brandtsegg - vibraphone, programming; Thomas Dahl - guitar; Magnus Torkildsen - sound; Atle Ramsøy Halle - 'live-cam'

SPACEBOPCIRCUS

Rune Brøndbo (Sternklang) – programming, dubbing; Oeyvind Brandtsegg – vibraphone, sensorinstruments, programming; Wetle Holte – drums, sampler

THE JAZZ STANDARD – 8, 10:30pm, and midnight - $25

"AS LONG AS YOU'RE LIVING YOURS" THE MUSIC OF KEITH JARRETT

George Garzone - saxophone; Jimmy Greene - saxophone; Mike Manieri - vibes; Denny Zeitlin - piano; Lonnie Plaxico - bass; Billy Kilson - drums; Eddie Bobe - percussion

*** Plus very special guests*

SWEET BASIL – 9pm, 11pm & 12:30am - $25+$10 drink min.

KENNY GARRETT

Saturday, June 10

A co-production with VISA Presents Evening Stars in association with the Port Authority of NY & Lower Manhattan Cultural Council

WORLD TRADE CENTER - AUSTIN J. TOBIN PLAZA – 1pm - Free

THE NEVILLE BROTHERS

Featuring Aaron Neville, Art Neville, Charles Neville and Cyril Neville

Neville Brothers

THE ROBERT CRAY BAND

Robert Cray - guitar, vocals; Jim Pugh - keyboards; Karl Severeid - bass; Kevin Hayes - drums

JON LUCIEN QUINTET

Jon Lucien - vocal, guitar; Cliff Korman - piano; Kim Plainfield - drums; Gregory Jones - bass; Myra Casales - percussion

Robert Cray

ELLIOTT SHARP'S TERRAPLANE WITH SPECIAL GUESTS SEX MOB

Steven Bernstein - slide trumpet; Tony Scherr - bass; Briggan Krauss - sax; Kenny Wollesen - drums

THE KNITTING FACTORY – KNITICKET $30 adv/$35 dos

-Main Space

8PM: MARIO PAVONE'S NU TRIO

Mario Pavone - bass; Peter Madsen - piano; Matt Wilson - drums

10PM: DAVE DOUGLAS SEXTET

Dave Douglas - trumpet; Greg Tardy - tenor saxophone; Joshua Roseman - trombone; Uri Caine - piano; Brad Jones - bass; Joey Baron - drums

MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

- Tap Bar – 11pm & 1am

BEN ALLISON AND MEDICINE WHEEL

- Old Office

7PM & 8PM: "BACK TO THE FUTURE"

Featuring Noah Howard - alto saxophone; Robert Kaplan (Bobby Kapp) - drums; Dave Burrell - piano; Billy Bang - violin; Norris Jones (Sirone) - bass

10PM & 11PM: SAM BARDFELD'S CABAL FATALE

Sam Bardfeld - violin; Kenny Wessel - guitar; Drew Gress - bass; Mike Sarin - drums

THE JAZZ STANDARD – 8, 10:30pm, and midnight - $25

"AS LONG AS YOU'RE LIVING YOURS" THE MUSIC OF KEITH JARRETT

George Garzone - saxophone; Jimmy Greene - saxophone; Mike Manieri - vibes; Denny Zeitlin - piano; Lonnie Plaxico - bass; Billy Kilson - drums; Eddie Bobe - percussion

*** Plus very special guests*

SWEET BASIL - 9pm, 11pm & 12:30am - $25+$10 drink min.

KENNY GARRETT

MAKOR – 9:30pm - $15

FLYING BULGAR KLEZMER BAND

Robert Stevenson - clarinet; Dave Wall - vocals,

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percussion; Bucky Berger - drums;
David Buchbinder - trumpet, fluegelhorn;
Sasha Luminsky - accordion; Greg Cohen - bass

Sunday, June 11

WORLD TRADE CENTER -
AUSTIN J. TOBIN PLAZA – 1pm - Free

LOS LOBOS
Louie Perez; David Hidalgo; Cesar Rosas; Conrad Lozano; Steve Berlin

Los Van Van

LOS VAN VAN

BARBARITO TORRES
Barbarito Torres - musical director, lute; Conchita Torres - lead & background vocals; Victor Villa - up right bass, lead & background vocals; Nilso Arias - guitars, lead & background vocals; Pedro Vargas Oliva - timbales, tumbas, bongos, maracas, clave, cajon, guiro, cowbells; Onelia Arias - tres; Sonia Perez Cassola - background vocals

THE DAVID SANCHEZ SEXTET
David Sanchez - tenor, soprano saxophones; Edsel Gomez - piano; Hans Glawischnig - bass; Antonio Sanchez - drums; Pernell Saturnino - percussion; Miguel Zenon - alto saxophone; with guest Tito Matos - percussion

David Sanchez

BOBBY SANABRIA Y ASCENSIÓN
Bobby Sanabria - musical director, drums, percussion, vocals; Hiram Remón - lead vocals, percussion; Wilson "Chembo" Corniel - congas, percussion; Boris Kozlov - bass; Gene Jefferson - alto saxophone, flute, percussion, vocals; Ricardo Pons - flute, soprano, alto & baritone saxophones, percussion, vocals; Jay Collins - soprano & tenor saxophones, flute, percussion, vocals; Dr. Chris Washburne - trombone, dijeridoo, percussion, vocals

TOWN HALL – 8pm

FREE! TICKETS ARE AVAILABLE EXCLUSIVELY AT WWW.JAZFEST.COM

CHICK COREA & ORIGIN
Chick Corea - piano; Bob Sheppard - reeds; Steve Wilson - reeds; Steve Davis - trombone; Avishai Cohen - bass; Adam Cruz - drums

THE MICROSCOPIC SEPTET 20TH ANNIVERSARY REUNION CONCERT
Phillip Johnston - soprano saxophone; Don Davis - alto saxophone; Paul Shapiro - tenor saxophone; Dave Sewelson - baritone saxophone; Joel Forrester - piano; David Hofstra - bass; Richard Dworkin - drums

THE KNITTING FACTORY – KNITICKET
$35 adv/$40 dos

- Main Space – 8pm CLOSED SHOW - $30 adv/$35 dos

THE ART ENSEMBLE OF CHICAGO: A TRIBUTE TO LESTER BOWIE
Roscoe Mitchell - woodwinds, little instruments; Malachi Favors Magoustut - bass, little instruments; Famoudou Don Moye - drums, percussion

Art Ensemble of Chicago

- Main Space

10PM: THE ART ENSEMBLE OF CHICAGO: A TRIBUTE TO LESTER BOWIE
Roscoe Mitchell - woodwinds, little instruments; Malachi Favors Magoustut - bass, little instruments; Famoudou Don Moye - drums, percussion

MIDNIGHT JAM SESSION WITH VERY SPECIAL GUEST LEADER TBA

- Tap Bar - 11pm & 1am

AKOSH S. UNIT (US Premiere)
Akosh Szelevenyi - saxophones, flutes; Joe Doherty - violin, alto and baritone saxophones; Bernard Malandain - upright bass; Philippe Foch - drums, percussion

- Old Office

7 & 8PM: THE JOE MANERI QUARTET WITH SPECIAL GUEST BARRE PHILIPS
Joe Maneri - reeds, piano; Mat Maneri - viola; Barre Philips - standup bass; Randy Peterson - drums

10 & 11PM: OLIVER LAKE STEEL QUARTET
Oliver Lake - alto sax, soprano sax, flute; Lyndon Achee - steel pan; Reggie Washington - electric bass; Pheeroan Ak Laff - drums

LOCATION ONE - $5 – 7pm (*no seating after 7:10!*)

NED ROTHENBERG SOLO WITH SPECIAL GUEST TUBA VIRTUOSO, MARCUS ROJAS
See June 7th

THE JAZZ STANDARD - 7pm & 9pm - $18

"AS LONG AS YOU'RE LIVING YOURS" THE MUSIC OF KEITH JARRETT
George Garzone - saxophone; Jimmy Greene - saxophone; Mike Manieri - vibes; Denny Zeitlin - piano; Lonnie Plaxico - bass; Billy Kilson - drums; Eddie Bobe - percussion
*** Plus very special guests*

SWEET BASIL - 9pm & 11pm - $20+$10 drink min.

KENNY GARRETT

LOCATIONS

Washington D.C. May 3 - 7:

9:30 Club, 815 V St. NW, Washington D.C., 202.3.930.930, www.930.com

Blues Alley, 1073 Wisconsin Ave NW, Washington, D.C., 202.337.4141

Lincoln Theatre, 1215 U St. NW, Washington D.C., 202.328.6000

Lisner Auditorium, George Washington University at 21st and H streets, NW, Washington D.C., 202.994.1500
http://www.gwu.edu/~lisner/

Millennium Stage, Kennedy Center,
2700 F St. NW, Washington D.C., 202.467.4600, www.Kennedy-Center.org

One Step Down, 2517 Pennsylvania Ave NW, Washington D.C., 202.955.7140

State of the Union, 1357 U St. NW, Washington D.C., 202.588.8810, http://www.stateoftheu.com

State Theatre, 220 N. Washington St., Falls Church, VA, 703.237.0300, www.thestatetheatre.com

Twins Lounge, 5516 Colorado Ave NW, Washington D.C., 202.882.2523

Philadelphia May 11 - 14:

Annenberg Plaza at The University of Pennsylvania, 368 Walnut, Philadelphia, 212.343.8805

Electric Factory, 421 N. 7th, Philadelphia, 215.627.1332, http://www.electricfactory.com

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The Theater of Living Arts,
334 South St, Philadelphia, 215.922.1011,
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Regattabar, The Charles Hotel, 3rd floor, 1 Bennett St., Cambridge, 617.876.7777

Ryles Jazz Club, 212 Hampshire Street, Cambridge, 617.876.9330 http://www.rylesjazz.com/

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http://www.fas.harvard.edu/~memhall/

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The Angel Orensanz Foundation Center for the Arts,
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212.529.7194 http://www.orensanz.org/

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The Town Hall, 123 West 43rd St., New York, 212.840.2824 http://www.the-townhall-nyc.org/

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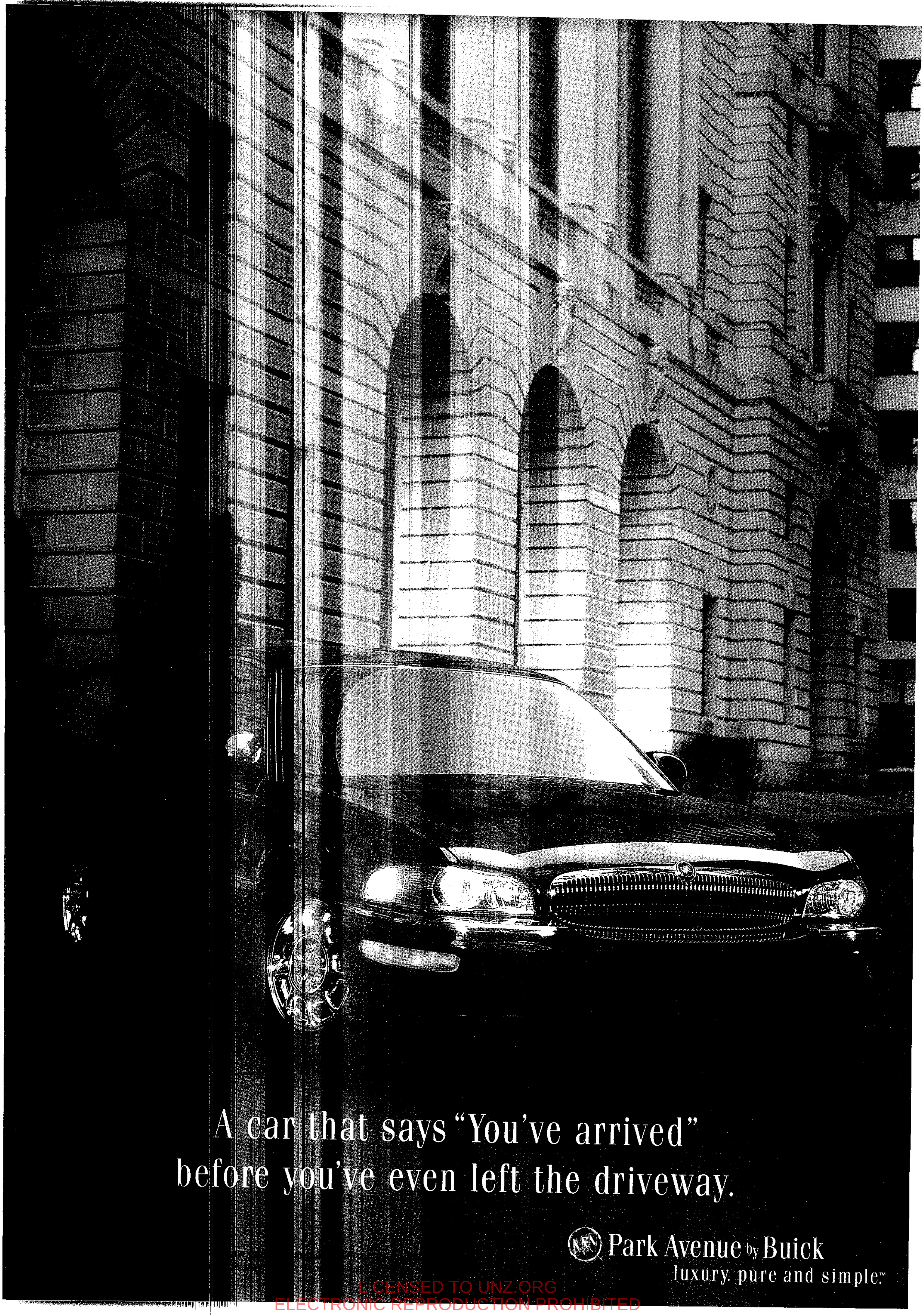
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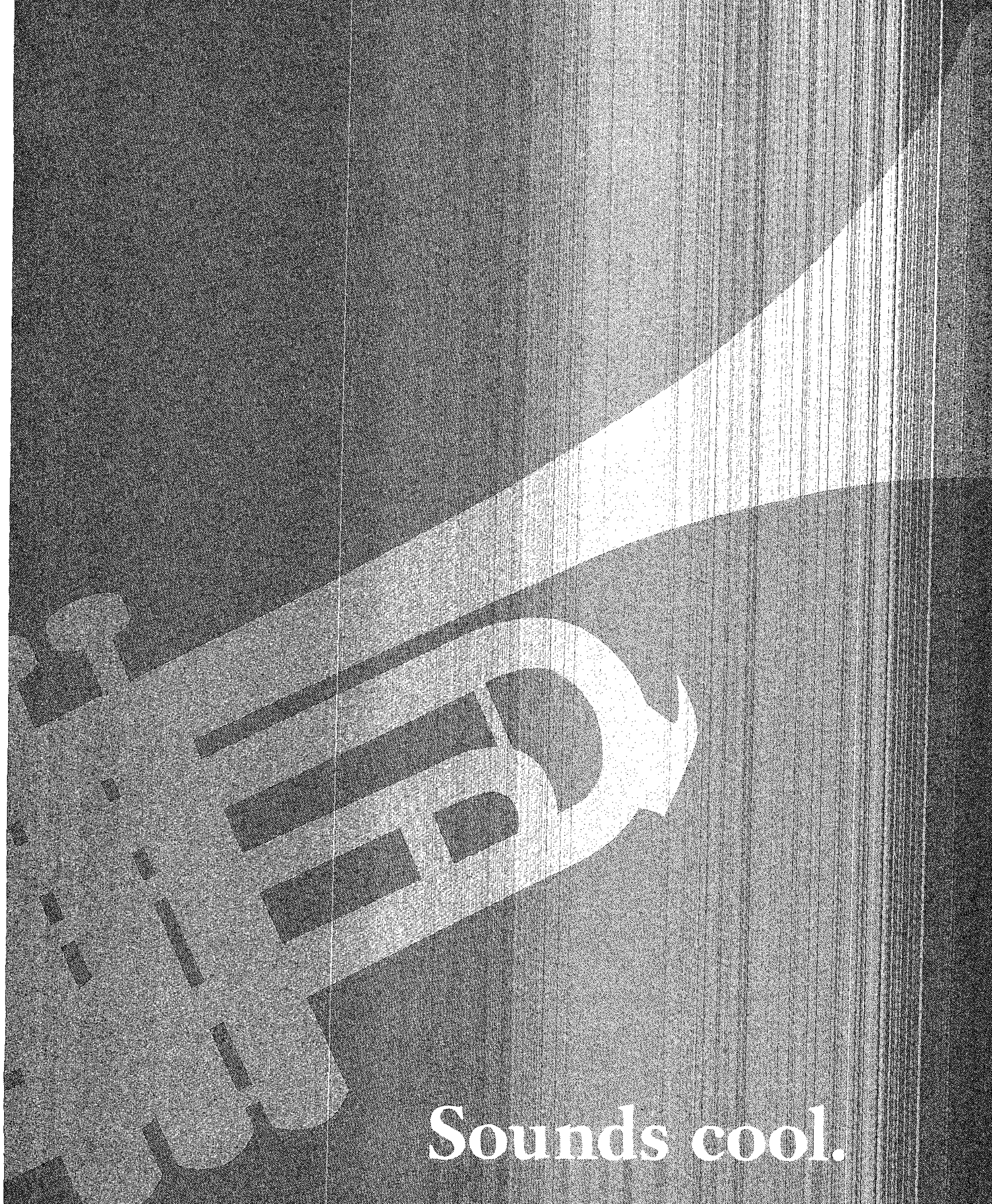

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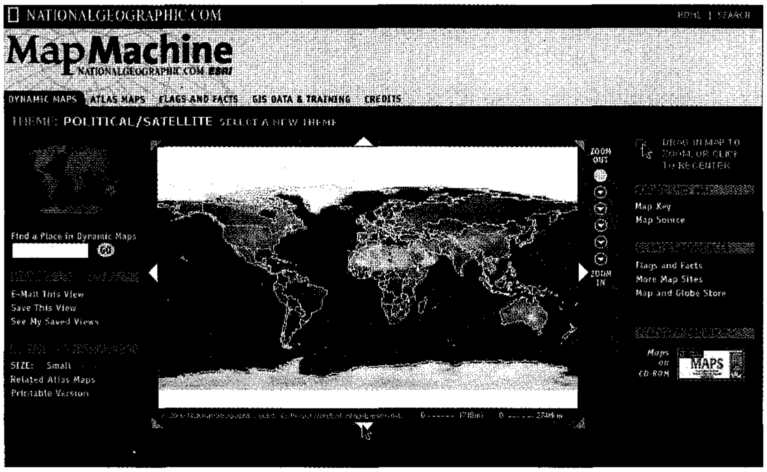
NET NEWS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MAPS

New Directions

Remember flipping through the Yellow Pages in search of an elusive address locator? That phonebook feature has been rendered obsolete by online map generators, which provide precision guides, Zip Codes, and exact driving directions to even the most out-of-the-way shack. If you're interested in geography, the Web is nothing short of paradise. And if you're interested in Paradise, directions to all 25 U.S. cities with that name are available at mapquest.com.

Mapster

The mother of all map sites, National Geographic Map Machine offers maps based on political boundaries, physical characteristics, climate, even housing statistics. They're so subdivided you can generate information on, say, the projected threat to Australia's eco-regions in 2020. And if you just want to settle an argument, one click lets you e-mail your map to a friend (plasma.nationalgeographic.com/mapmachine/).

Major Geography

In the old days of the Internet, university libraries were among the most valuable resources. Even now, one of the Web's most impressive archives is the University of Texas's Perry-Castañeda Library Map Collection, which offers virtual versions of modern and historical maps, including several focusing on America's westward expansion (www.lib.utexas.edu/Libs/PCL/Map_collection/Map_collection.html).

Path Finder

If you're looking to walk instead of drive, Green Apple Maps specializes in "urban ecology adventures"—parks, wetlands, and community gardens in and around the city. If you're looking for what to walk *away from*, it also highlights landfills and other toxic areas (www.greenmaps.org/nyc/home/home.html).

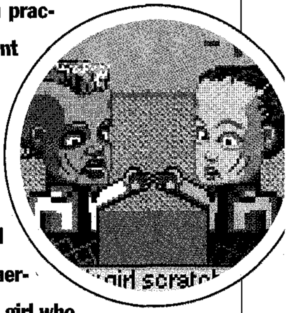
Viking Explorer

Ready for something *really* different? PDS Mars Explorer for the Armchair Astronaut generates Mars images based on data from NASA's Viking missions. Quite probably the best maps available of Olympus Mons or the Syrtis Major Planum (www-pdsimage.wr.usgs.gov/PDS/public/mapmaker/mapmkr.htm).

BY HILLARY ROSNER

Recess Rage

Southern life might be like a box of chocolates, but New York life is more like a schoolyard—petty, cutthroat, and ruled by attitude. At least you can practice your moves and vent aggression at www.sissyfight.com. In the candy-colored world of SiSSYFiGHT 2000, created by the staff of Word.com and game designer Eric Zimmerman, you're a playground girl who must humiliate her enemies by taunting, clawing—even tattling on them. The catch: You can't prevail unless you win the other kids to your side. Looking to give scheming cult appeal, Word.com editor-in-chief Marisa Bowe says she asked herself, "What kind of scenario would attract cool, hip urban folk and get them really into fighting?"



Global West Village

Once Yonah Schimmel Knish Bakery set up shop at Yonahschimmel.com, it was only a matter of time before other beloved New York institutions followed suit. The most recent arrival on the Net is the West Village's 162-year-old C.O. Bigelow, which has made its high-end beauty products available on Eve.com (some are also sold at Sephora.com). Offerings include imported toothpaste (from $6.95), shaving brushes ($79), Neal's Yard shampoo (from $16), and signature soaps ($18 for a box of three).

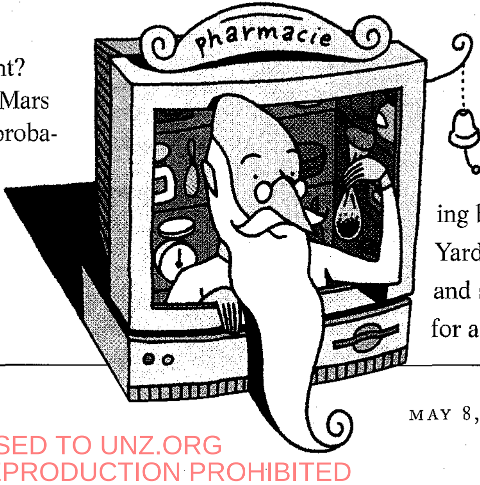
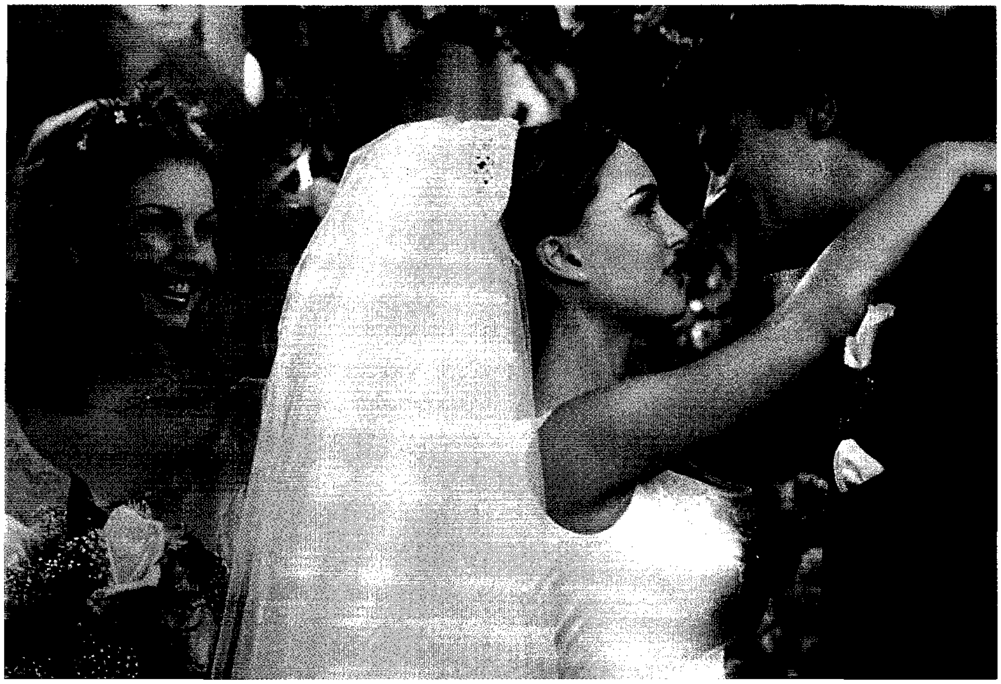


Illustration by Ingo Fast.

MOVIES PETER RAINER

Grace Land

Natalie Portman projects a saintly air in 'Where the Heart Is,' one that seems artless; Mike Figgis's 'Time Code,' by contrast, is little more than a stunt.



Barefoot bride: Portman (center) with Ashley Judd and James Frain in *Where the Heart Is.*

NATALIE PORTMAN, WHO STARS IN THE NEW COMEDY weepie **Where the Heart Is**, has what the young Elizabeth Taylor also had—a serenely pretty equipoise—and she adds to it a steady gleam of fierce intelligence. This is not to say that her work in the movies thus far has always been equal to her radiance. What I'm describing about her is less a function of talent than of some innate, camera-ready state of being—a state which, in the end, may be rarer than talent. As the unhappy daughter in *Anywhere But Here,* I thought Portman condescended to her character's waywardness; she wore her poise too tightly. In *Where the Heart Is,* adapted by Lowell Ganz and Babaloo Mandel from the 1995 novel by Billie Letts and directed by Matt Williams, Portman is more free-spirited. She plays 17-year-old Novalee Nation, who starts out barefoot and pregnant and ends up in small-town Oklahoma as a species of angel. The goodness that pours out of Novalee is so generous and naively felt that it's almost comic. She doesn't seem to have worked herself up to a state of grace; it's just the way she is.

Novalee emerges almost unscathed from a string of little tragedies: Her mother (Sally Field) ditches her twice; her boyfriend (Dylan Bruno), the father of her child, ditches her early on, too; her good friend Sister Husband (Stockard Channing) gets whirled away in a tornado, and another soulmate (Ashley Judd) meets up with the wrong guy and is bloodied. Through it all, Novalee has a seraphic glow. Portman seems more unearthly here than she ever did playing Queen Amidala in *The Phantom Menace,* and she's a lot funnier. The movie isn't all that much—it's too cloyingly ramshackle—but Portman isn't playing down to her character this time around. Novalee isn't simply the kind of shopper who might camp out at Wal-Mart; she's practically its patron saint.

Time Code IS A NOVELTY ACT POSING as an aesthetic breakthrough. Director Mike Figgis shot four separate, thematically related movies, each in a single take, utilizing specially designed high-definition hand-held digital video cameras. The screen is split in four, and the correspondence between the simultaneous stories is sometimes nil and sometimes one-to-one. Actually, Figgis and his crew shot many more than four continuous movies, fifteen in all, with no two takes the same; the quartet we behold bug-eyed is presumably the one with the greatest synergy.

By themselves, none of these movies would be very exciting. Four at once isn't very exciting, either: More in this case is definitely *not* better. Set in an L.A. that is periodically registering earth tremors, the film has something to do with a philandering, low-rent movie executive (Stellan Skarsgård); his neurasthenic wife (Saffron Burrows); a two-timing actress (Salma Hayek) whose lover (Jeanne Tripplehorn) has secretly miked her to get the skinny; and a host of additional intersecting plot lines culminating in murder and involving the likes of Julian Sands, Holly Hunter, Laurie Metcalf, and Kyle MacLachlan.

Time Code is worth mentioning only because of the outsize claims being made for it both by the filmmakers and the press. Now that high-definition digital video equipment and desktop filmmaking and the Internet and God knows what else are making it possible for anyone to turn out feature films for zilch, we are being asked to believe that all this freedom represents some kind of *artistic* revolution. But does it? You don't have to be a Luddite to realize that technology isn't the savior of the creative spirit. At best, it's a rich relation. Did the creation of the word processor result in a higher proportion of good writers? The facility with which one makes a movie may or may not have anything to do with its value. It all depends on who is making the movie. An unfettered no-talent is still a no-talent. I

Photograph by Suzanne Tenner.

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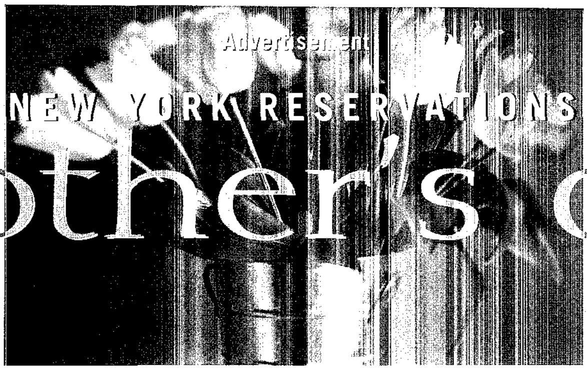

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Photo: Kenneth Chen

C U E

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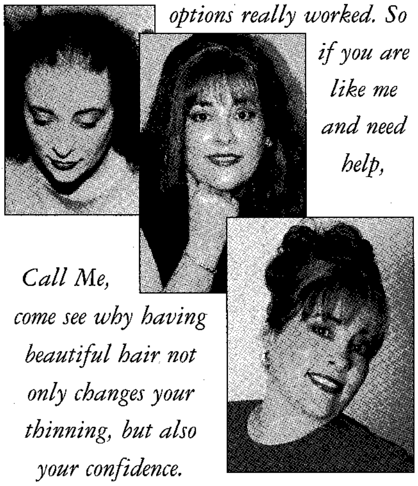

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don't relish the prospect of everybody with a laptop and a digital videocam converting themselves into instant auteurs; nor am I particularly interested in watching movies break through to some supposedly advanced realm of gizmology. I just wish the kind of movie we have now—the kind that plays on one screen and not four, thank you very much—was *better.*

Mike Figgis is not wrong to explore new methodologies for working cheaply and unbridled by the studio system, especially considering how corrupting that system has become for film artists. It's just that *Time Code* isn't much of a calling card. In the past, directors like Robert Altman have indeed used technological innovations, especially with sound, to bring us into a denser, closer connection with life. Others, like Francis Ford Coppola in his *One From the Heart* phase, made movies in which the technology, reaching for a greater intimacy, trumped all human feeling. It remains a time-honored belief that art and science working together will somehow forge a new unity, a new way of seeing. But the great works that have been created in the movies, as in all the other arts, are expressions of that most hallowed and mysterious and unquantifiable of conundrums: the creative impulse. And no amount of digitizing and quadrupleizing will mask its absence.

In brief: IN **Frequency**, JIM CAVIEZEL IS A Queens cop who ends up communicating, courtesy of an old ham radio and a rip in the space-time fabric, with his firefighter father (Dennis Quaid), who perished in a 1969 blaze. It's a good thing the radio is a ham, because all the actors are, too. So is the story. I'm all in favor of astrophysicists trying to get the lowdown on superstrings and the theory-of-everything, but I wonder if it's all worth it if the result is something like *Frequency*, which has so little faith in its *Twilight Zone*–ish yarn that it resorts to a pulpy serial-killer subplot to juice the mumbo-jumbo. Also, the film's overreliance on nostalgia for the World Champion '69 Mets seems a bit misplaced since the 2000 team is looking even better. . . . Kevin Spacey, Danny DeVito, and Peter Pacinelli play industrial-lubricant salesmen holed up in a dingy hospitality suite in Wichita in **The Big Kahuna**, directed by John Swanbeck and based on a play by Roger Rueff. In the beginning, their jabber is about life, but soon the subject is Life. I realize we live in a free-market economy, but maybe it's time for American playwrights to give the salesman metaphor a rest. ▬

Peter Rainer's 1998–2000 reviews are available at **newyorkmag.com**.

THEATER **JOHN SIMON**

Rough Riders

A shabby car service proves a transport of delight in 'Jitney,' August Wilson's fine first play; Elaine May's 'Taller Than a Dwarf,' alas, isn't.

Jitney IS THE REVISED VERSION OF AUGUST WILSON'S first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in the Pittsburgh of 1977. There are five drivers, including Becker, the owner, each with his own problems. Youngblood, a Vietnam vet, is having troubles with his woman, Rena, their small son, and the house he wants to buy for them. Fielding is an alcoholic, unable to stop drinking even on the job. Turnbo, a malicious gossip, is always fomenting dissension. Doub, the *raisonneur,* has a hard time keeping the others in line.

Boss Becker has a son, Booster, about to be released after twenty years in jail for a crime of passion, which also caused his mother's death from grief. He has cut his son off, and wants nothing to do with him. Moreover, the entire block the car service is on is to be razed forthwith. Rena suspects Youngblood of cheating on her and of stealing the household money. Only Shealy, the numbers runner, and Philmore, doorman at the nearby hotel, are relatively problem-free. If this sounds like melodrama to you, be advised: Whatever it is, it is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved.

Where all performers are flawless, suffice it to list them: Willis Burks II, Paul Butler, Anthony Chisholm, Leo V. Finnie III, Stephen McKinley Henderson (who looks a lot like Wilson), Barry Shabaka Henley, Russell Hornsby, Carl Lumbly, and Michole Briana White. The lovers' quarrels between Hornsby and White, and the father-son confrontation between Butler and Lumbly, are among the strongest scenes you can see anywhere today. Add an atypical but incisive set by David Gallo, unerring costumes by Susan Hilferty, and pointed lighting by Donald Holder, and you may wonder how *Jitney* could have eluded Broadway, which—with the meter, I hope, still running—should be its next and lasting destination.

IN **Taller Than a Dwarf,** ELAINE MAY ATTEMPTS THE MARRIAGE of two mismatched genres: Jewish comedy and absurdist farce. It plays like Paddy Chayefsky rewritten by Eugene Ionesco, and, like other injudicious unions, cries out for the divorce court. Right off, we get characters bizarrely popping up to absurdly introduce themselves with typical Jewish humor in a grotesque wedding of styles. Given how unpregnant what follows is, it turns out that pregnancy is no prerequisite for a shotgun wedding.

Howard and Selma Miller are intended as the paradigmatic young Jewish couple from Queens, he bored with his office job, she frustrated with taking in typing only to have Howard steal the typing money. Her widowed mother, the goofy Mrs. Shawl, and his archetypal parents, the meddlesome Mrs. M. and her subaltern husband, complete the family caricature. Everything derives from the alarm clock not waking up Howard in time for work, and the hot-water knob in the shower coming off in his hand. Who dare call upon an ogreish super, even if the soaked bathroom floor threatens to collapse?

The snarling super and his termagant wife (improbably named Enright) intensify the crisis, as does Selma's struggle to find a plausible excuse for Howard's no-show at the office. And there is also Howard's failure to shepherd the small but vociferous black neighbor boy across Queens Boulevard, thus keeping him from school. And when Howard spills the lunch Selma prepared for him onto the sidewalk and exasperatedly tramples on it, a cop is there with a summons for littering, unless he is given an immediate bribe.

The absurd climaxes when Howard decides to stay in bed, play with puzzles and stuffed animals, sing loudly to

Taxi drivers: Paul Butler and Barry Shabaka Henley in *Jitney*.

Photograph by Jay Thompson.

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himself—all to the consternation of the frantic family and the solicitous boss who brings Howard's work for him to do at home. Jewish comedy reasserts itself as the family, under the lunatic command of Mrs. Miller, tries to avert calamity, which culminates when the bathroom floor collapses and Selma decides to leave for good.

May can still write isolated funny lines, but don't look for a viable play here. Alan Arkin's direction does what desperation can; the production values (especially Tony Walton's amusing set) perform dutifully, as does the mostly proficient cast. Matthew Broderick is a resourceful zany, Parker Posey is adorable as his distraught wife, and Joyce Van Patten is the Jewish mother every good Jew wishes on Saddam Hussein. But the play would be hard put to find a dwarf smaller than itself.

IN AN INTERVIEW APPENDED TO HIS NOVEL *The Whereabouts of Eneas McNulty,* Sebastian Barry declares, "While I was writing plays over the last ten years I had not given up the novel form." And "I usually write plays in long speeches." So much had he not given up the novel that he transported it lock, stock, and barrel into his playwriting, long speeches and all. If you wish to experience how undramatic a play can get, check out his **Our Lady of Sligo.**

It concerns the slow—to be fair, the interminable—dying of Mai O'Hara (Barry's grandmother) in an austere Dublin hospital room. Superlatively embodied, or disembodied, by the marvelous Sinéad Cusack, Mai is perishing of a cancer presumably induced by years of drunkenness and attrition, while the play is expiring of parochialism and dullness. *Our Lady* smells of whiskey-breathed provincialism, and tastes of gnawing acrimony sweating to sound poetic. At its third- or fourth-best, Irish writing depends too heavily on sexual repression and existential frustration finding their outlet in muttered curses, strangulated sobs, sodden sentimentality, and drink-inspired garrulity. When this stew is served up in oversize portions, even blunted taste buds recognize it as all too Irish.

Here is Miss Cusack, hauntingly lovely and inspiredly ravaged, lashing out at her worthless souse of a spouse and disappointing daughter, or conjuring up her dashing dead father and maternally comforted by her dead cousin between attacks of acute physical pain, all glowingly conveyed. Yet I could not endure to the end—from boredom, not depression.

The other imported Irish actress, Andrea Irvine, is fine as a dedicated nurse, with the local contingent keeping up as best they can. But never has mortal coil been divested in a draggier shuffle. ■

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

ART MARK STEVENS

It's All in the Rist

Pipilotti Rist's mix of fifties-era kitsch and postmodern self-awareness delivers a savvy commentary on the state of contemporary art.

THE CURRENT PRINCESS OF THE ZEITGEIST IS Pipilotti Rist, a winsome Swiss artist who is well known in Europe and is now having her first solo exhibit in New York. Her installation and video pieces at the Luhring Augustine gallery in Chelsea are attracting a great deal of attention, in part because they seem to represent something larger than one artist's take on the world. Rist is bringing together many of the dominant notes in contemporary art, as if to announce, *This is the way we are now.* Moreover, she does so in a way that's unfailingly entertaining; she emerged from the worlds of rock and MTV and, at the age of 38, knows how to woo her audience. The question, of course, is whether the aura of significance around her work is the result of a stylish sleight-of-hand, one providing an illusion of depth. Does her work, in other words, reflect something more abiding than the passing fashions in today's art world?

Dreaming of Eden: Pipilotti Rist's *I Couldn't Agree With You More.*

The centerpiece at Luhring Augustine is a madcap installation called *Himalaya's Sister's Living Room,* in which the artist crowds the walls with large images of rooms decorated, mostly, in a campy fifties style. These walls enclose a space cluttered with a vast assortment of actual doodads, knickknacks, and pieces of period furniture that viewers can wander among. A pink stuffed doggie stands behind a chair. Lamps in the worst possible taste, rugs that are too interesting, starfish, plastic flowers, petrified wood and poetical rocks, old toy trucks, piles of magazines and books. At certain places, Rist projects moving images—as if the objects themselves are sparking a reverie. Among the containers of Chinese takeout on a table, viewers can watch a bicyclist dressed like a circus performer pedaling along a street; against one wall, a naked man strides along an empty Autobahn. The room seems alive: a repetitive, hypnotic, and catchy little riff of music echoes around the space. The pièce de résistance is a curvy fifties bar, which has its own light system and a corny old martini shaker on the counter. Here, Rist actually bottles the genie of video. Film loops—one of a soccer game, another of a landscape—play inside three of the liquor bottles. I'll have some video on the rocks, please.

Taken as an ensemble, the room conveys a kind of visual delirium. It's a tchotchke-filled hell that should deliver connoisseurs of kitsch into a state of bliss. It should equally please the academic art world, for the room can almost be read the way a graduate student reads a deconstructionist text; the various strains of feeling in contemporary art are readily excavated. Numerous artists during the past two decades, for example, have attempted to convey a sensation of overstuffed pop—of information overload and the glut of *things, things, things* in today's society. They bring to art a fetishistic desire to collect: to do something with the unending flow of material. At the same time, many have recoiled into a Zen-like minimalism and emptying-out. Rist recognizes this, too, adding a few references to the modern purities in her room (some images of high modernist architecture, a couple of allusions to Buddhism). Above all, works of art must convey flux, movement, jitteriness. Because that's how we are.

Like many postmodernists who have seen it all, Rist displays an intense nostalgia for origins, beginnings, and states of innocence. For artists her age, the period after World War II often serves as a touchstone. The walls and objects in Rist's living room do not reflect a gray flannel version of the conformist fifties, nor do they present a tidy academic understanding of the time. Instead, they celebrate a kind of monkey-cage modernism. The fifties and early sixties become the riotous, often outlandish origins of our contemporary world, which emerged after the war. In this context, the kitsch of the period seems as imaginative and blameless as a child. And to be innocent of taste is one of the great dreams of the jaded postmodern eye.

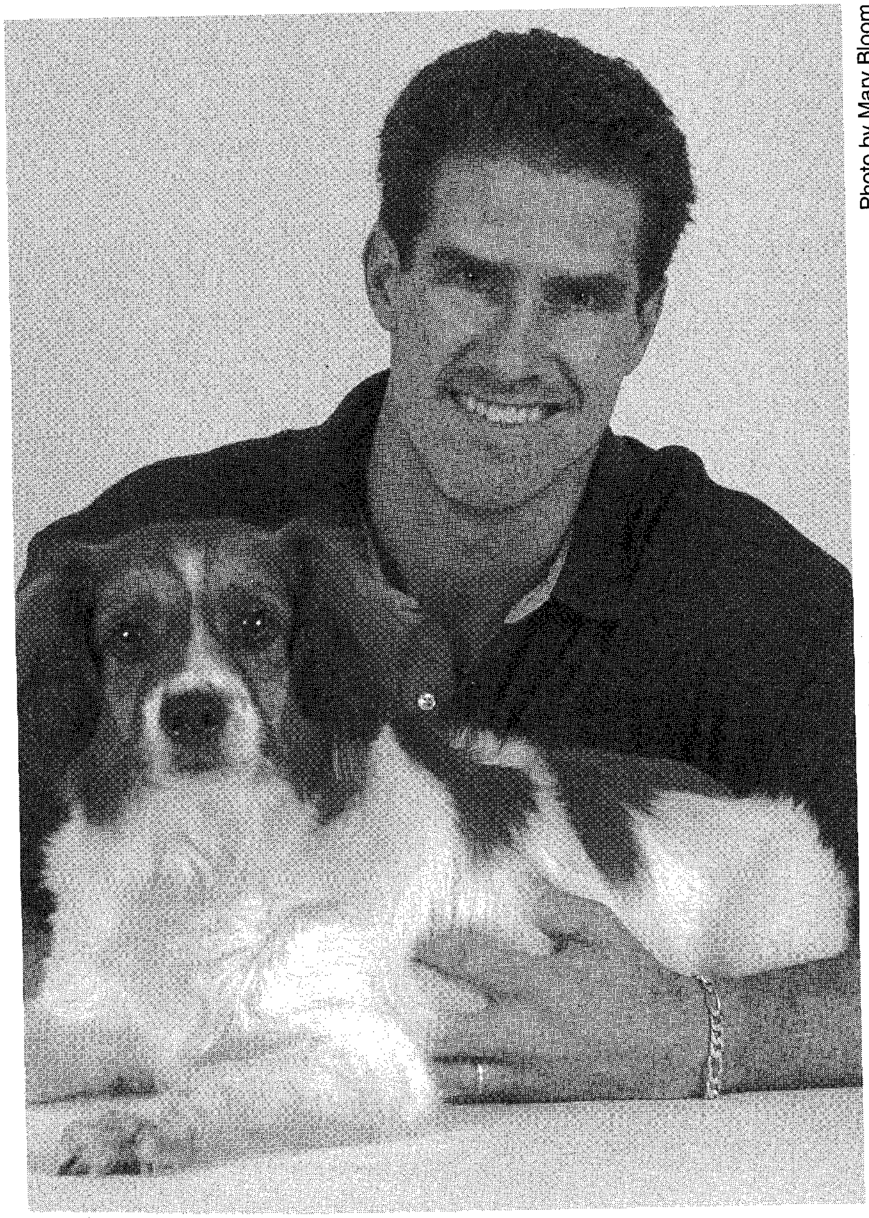
The longing for unreachable origins often leads, in turn, to reveries about paradise and the sensual delights of the body. Here, too, Rist has a deft touch. It goes without saying that she makes great use of narcissism; no self-respecting artist of this period could

Photograph by Alexander Troehler

live without that particular reflecting pool. And like many of her contemporaries, she conveys a deep unease about the body. Yet she is subtler and more ambivalent than most. The flesh in her work often has charm. The body is the main element in the video works on either side of Rist's living-room installation. At the gallery entrance, she projects a flickering video of her naked form lying on wet ground against a sterile white kitchen; the soundtrack is a rainy, dripping noise. The body is beautiful—but also, perhaps, lifeless. It is a poignant juxtaposition, the wet and erotically alive shape splashed across the cold grid of the modern European kitchen. In *I Couldn't Agree With You More,* the camera remains loosely fixed upon a billboard-size version of Rist's head as her body moves through a dull day. We see her on a tram, in her apartment, at the supermarket. She stares blankly ahead. She has an appealing face, bleached blonde hair, and cat eyes, which are mostly unblinking and frozen in a kind of Warholian deadpan. (But Rist cannot help releasing flickering bits of expression.) Throughout, a little thought video plays around her forehead and eyes—we see an impish, naked, goofy Adam and Eve scampering about and peering out from behind a frond. We dream of paradise at the fruit counter.

Rist isn't a groundbreaker who changes art in a fundamental way, as Nam June Paik did when he brought TVs into art. Instead, she is a witty and fluent synthesizer in full command of the style of her period. She reminds me of a late-Baroque artist who can do all the flourishes. At the same time, her work does not become slick, because she brings such a distinctive personal note to bear. A sly sense of humor, for example, when she adds a life preserver to the wall just past the bar in *Himalaya's Sister's Living Room,* or when she spoofs contemporary narcissism by placing a video camera inside the gallery toilet bowl so that viewers can admire their performance. (Several child critics at the gallery gave two thumbs up to this particular work of art.) Most important of all, she can keep more than one idea, sensation, and feeling in her head at a time. In a tape loop in the living-room installation, she projects the image of an old television on two kitschy landscapes. A fire consumes the TV and the landscapes. The loop reverses and we settle back into kitsch and TV—and then the fire returns, again and again. It's a telling juxtaposition, this pairing of boredom and renewal, passion and trash. ■

Mark Stevens's 1997–2000 reviews are available at **newyorkmag.com**.



Love Needs No Pedigree

Photo by Mary Bloom

New York Yankees star Paul O'Neill with 6 year old Sassie.

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TELEVISION JOHN LEONARD

Loser by a Nose

What's 'Geppetto' doing on Disney-owned ABC? What's Disney-owned Drew Carey doing in 'Geppetto'? What's Stephen Schwartz doing to Drew Carey?

NEVER MIND WHY WALT DISNEY, OF ALL PEOPLE or conglomerates, would want to remake what the Magic Kingdom trolls did perfectly the first time. (Maybe the company hopes to cash in on our disappointment by immediately reissuing the 1940 *Pinocchio* on video.) Never mind why Stephen Schwartz should have embarrassed himself with some so-so tunes when the original score was a hit parade. (Just a few bars of the Oscar-winning "When You Wish Upon a Star" are enough to remind us of everything that's missing Sunday night.) And never even mind that this otherwise misbegotten **Geppetto** (Sunday, May 7; 7 to 9 P.M.; ABC) is actually closer to the gloomy subtext of Carlo Collodi's 1883 novel than Jiminy Cricket ever got. (I'll tell you more than you want to know about Collodi in a minute, but in the book Pinocchio squashed the insect.) The real question *Geppetto* raises is, why Drew Carey?

I'm as amused as anyone when Carey, on his Cleveland-based sitcom, breaks into song-and-dance. But half of that amusement is the sight of an amateur imitating a professional. Professionals can't afford to be amateurish. As the toymaking "father" of a stringless puppet—a little-boy blockhead—Carey makes a different sort of spectacle of himself. It's not that he can't carry a tune; it's that he can't carry it very far before collapsing. As the Blue Fairy with a Eurotrash accent, Julia Louis-Dreyfus is a bit better, though she gives the impression she'd rather be elsewhere and the meter's running. As Stromboli, the puppet-napping evil magician, Brent Spiner does a passable Rex Harrison or Albert Finney, talking his way around those notes he's likely to miss, while Rene Auberjonois, as the Professor with an espresso machine for perking perfect kidlets, has a chorus of townfolk to cover for him. Of the principals—not counting a Seth Atkins who is supposed to be wooden—only the Ringleader of Pleasure Island, who turns bad little boys into donkeys, seems entirely comfortable moving his lips and feet at the same time, but he's played by Usher, the all-pro recording artist.

No strings: Clockwise from left, Rene Auberjonois, Drew Carey, Julia Louis-Dreyfus, and Seth Adkins in *Geppetto*.

Photograph by Bob D'Amico

Playwright David Stern (*Big, Some Enchanted Evening*) wrote the script for *Geppetto,* with some help from Sophocles and Freud. Whereas Disney (the original animating Walt instead of the subsequent corporate fiefdom) repressed his own Oedipal issues—see Richard Schickel's *The Disney Version*—to whittle down the unsocialized Pinocchio until he was frightened into good behavior, model citizenship, and a Protestant work ethic, Stern is harder on the father, who likes the idea of a boy more than he does its messy embodiment. So the Pinocchio in *Geppetto* is more of a runaway than a delinquent. And this chimes with what Jack Zipes tells us in *Happily Ever After: Fairy Tales, Children and the Culture Industry* about Carlo Collodi, the oldest of nine siblings in a Florentine family so poor that they shipped him off to relatives; a seminary student who fought for Italian independence from Austria in the little revolutions of 1848; a civil servant, satirist, and polemicist who had angry things to say about poverty and peasant children, about conformity and punishment, and who actually killed off poor Pinocchio in a magazine serial, only to bring him back after a storm of reader protest.

We won't get into symbolic noses, from Charles Perrault and Mme. Le Prince de Beaumont to Cyrano and Gogol. But we should mention that Disney's repressions returned in *Pinocchio* in time for the monster shark and the vicious whipping of the donkeys. Whereas the only thing about *Geppetto* that's genuinely scary is Drew Carey.

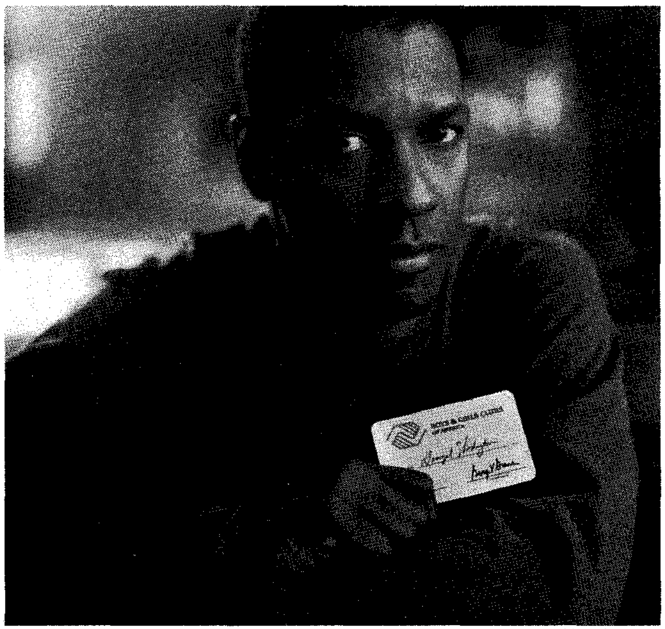
NO SOONER ARE WE DONE WITH DREW CAREY THAN WE have to contemplate an absolutely shameless Dennis Hopper, who has allowed himself to be body-snatched and cross-dressed for the malign designs of **Jason and the Argonauts** (Sunday and Monday, May 7 and 8; 9 to 11 P.M.; NBC). Never before has Greek antiquity looked quite so much like a coffee shop—with Hopper as the evil uncle Pelias indulging every excess of the sort of hokum that brought us *The Last Days of Pompeii;* Jason London as hunky Jason, as blank as a pip on a domino; Brian Thompson as loutish Hercules, probably wondering whatever happened to the good old days when there were parts like "Jaws" in James

Bond movies; Frank Langella as a put-upon and much-betrayed King Aertes, who really must speak to his agent; Natasha Henstridge as a cupcake Queen of Lemnos, whose idea of foreplay is a romp in the sauna before the human sacrifice; Jolene Blalock as an open-sorceress Medea, whose petulant ambivalence would be more appropriate in choosing a wrap for her junior prom; and Olga Sosnovska as a sourpuss Atalanta, forever on the verge of teaching oblivious Jason the arrow of his ways.

Not to neglect the rest of the Argonauts—drunks, thieves, and Orpheus (Adrian Lester)—doing their level second-best to add up to a Dirty Dozen. Though I'm doing my best to forget Olivia Williams as Hera and Angus MacFadyen as Zeus, who small-talk to us from their Olympian cloud cover like *Carousel* in summer stock. I liked Poseidon, the Minotaur, and the sowing of dragon's-teeth seeds, but they are special effects. For whom, exactly, is this extreme Western intended? You will remember that Jason eventually dumped Medea, after which she ate their children. The Golden Fleece here would appear to be a Nielsen rating during sweeps. *Jason and the Argonauts* is enough to turn us into a multi-Medea conglomerate.

In brief: IN SPITE OF HER VERBALLY ABUSIVE father (Philip Bosco) and maybe because of her seemingly well-adjusted sisters (superdoctor Bebe Neuwirth, supermodel Joanna Going, supermom Rebecca Luker), Mary-Louise Parker is about to marry perfectly pleasant David Lansbury in **Cupid & Cate** (Sunday, May 7; 9 to 11 P.M.; CBS) and settle down to domesticity in her vintage-clothing shop, when she meets dashing lawyer Peter Gallagher, after which it's true love, family secrets, and—well, I can't tell you. But think *Love Story* or *Terms of Endearment*. Terrific cast in standard weepie. I mean, I'd marry Mary-Louise myself. . . . **My Mother the Spy** (Monday, May 8; 9 to 11 P.M.; Lifetime) is the agreeable surprise in a week that needs one. Book editor Jayne Brook discovers on an island in the Azores that her often-absent mother, Dyan Cannon, is really an undercover op for the CIA. Both are kidnapped by David Palffy—something to do with a vial of anthrax in a statue of a prince—after which there are horses, motorboats, and wisecracks ("so you're a reformed sarcastic rabbi?"). Jayne and her killer dimples have been favorites of mine since the short-lived police-rookie series *Sirens*. From *Chicago Hope*, we never knew she had so much Kay Kendall in her. ▬

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.



Denzel Washington

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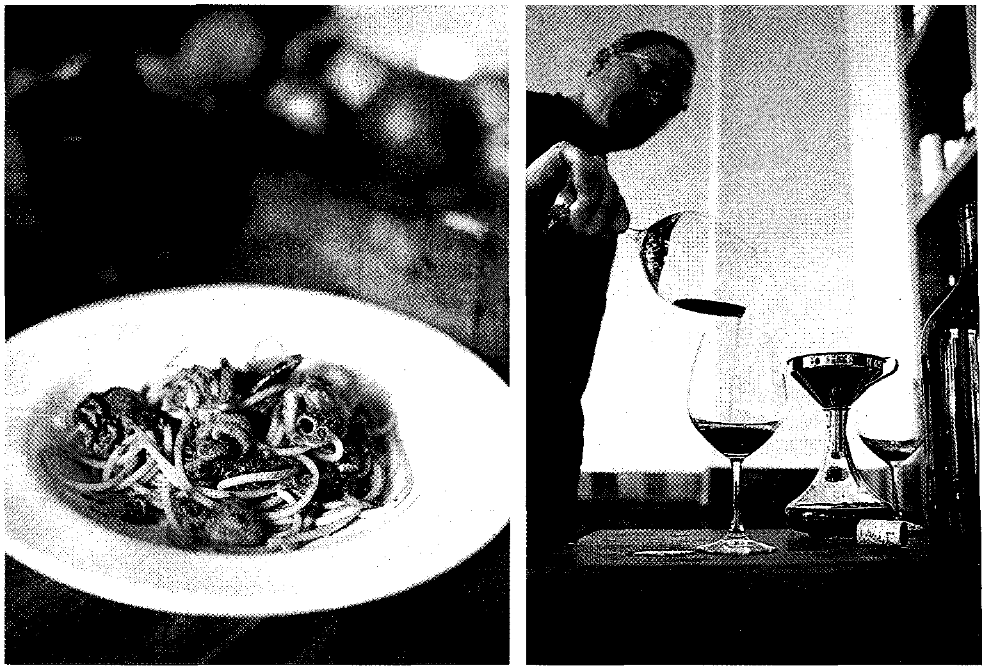
THE INSATIABLE CRITIC GAEL GREENE

Make a Fish

With seafood-friendly Esca, Molto Mario and Joe B. have extended their winning streak to four; at Avra, too, there's gold in them thar gills.

AFTER A WINTER IN VENICE EATING ENDLESS OCtopods, frozen shrimp, squid in varying stages of submission, and overcooked fish, I don't really need to rush to **Esca**. But loving Lupa, their ode to a Roman trattoria, I can't wait to explore this latest outpost in the territorial sweep of the boys from Babbo. Loath to provoke domestic insurrection, I omit the "Southern Italian seafood" theme in discussing dinner plans with my sardined-out mate. "It's Mario Batali and Joe Bastianich again," I say. "Lupa, Babbo, Po." I toss in one of his favorite mantras: "Beef-cheek ravioli." And I hide the shiny little fishing lure—pretty enough to be an earring —that has arrived by mail with the menu. Esca, Italian for bait—got that, Ahab?

How do they do it? With Molto Mario scarcely missing a sausage delivery after surgery for a cerebral aneurysm, Lupa barely in its adolescence, their new Italian-wine emporium just out of the cellophane, and now they're diving into yet another culture? Well, the Bastianich family's Frico on West 43rd Street was suffering from a fit of the vapors. So the two go-go entrepreneurs decided to strip off the frippery, slather on a bit of pale-yellow paint, and refocus. Still in discount previews that first evening, Esca is astonishingly mature. Bastianich calmly cracks one sea bream's salt crust after another, and the wine steward solemnly swirls an ounce of wine in each goblet, pouring the same rinse from one glass to another in a bit of showbiz that suits this edge of the theater district. Granted, one or two waiters are still green around the grills, but not enough to curdle our spirits.



Red wine with fish: Esca's spicy baby octopus bucatini; "rinsing" wine before serving.

True to Batali's seeming philosophy that no bruschetta should be easy to eat—Babbo's chickpeas roll into your lap—Esca's white-bean-and-mackerel mash on toast has me licking my fingers four or five times for just three bites. Yes, I know I have a napkin. Ah, so many tiny olives with lemon slivers. And the astonishing pleasure of poached baccalà in a salad with Yukon golds and wild mushrooms. I can't imagine that combo in Naples or Amalfi, but it's oh so delicious.

As my mate, the Road Food Warrior, wraps his fork with the last strands of smartly al dente bucatini and scoops the last bit of spicy tomato-smeared baby octopus, he marvels: "Do you realize this is better than any pasta we ate in Italy all winter?" Shocking irreverence. But it's true. What might be seen as too much sauce in Campania is perfect excess in my book. You might have a struggle to choose just one pasta. Shall it be the simplest cockles with pancetta and hot pepperoncini on linguine, or deliciously gummy gnocchi tossed with a stew of cuttlefish, capers, and olives? Scialatielli, the flat fresh pasta of Amalfi, studded with zucchini, barely jelled rock shrimp, and chili bits for a teasing afterburn? Or peppery spaghetti with a hint of mint nesting nuggets of juicy lobster?

Luckily, we've come with foodie friends, eager to trade and share. Miss Size Two worries that one portion of asparagus and burratta—butter-filled buffalo mozzarella—won't be enough. I feel the same way about tenderest medallions of monkfish all'acqua pazza (literally crazy water), but actually afloat in a sensational tomato sauce with zucchini and pearls of Sardinian couscous. After so many pastas and a round of superlative fritto misto (oyster, skate, rock shrimp, steamers, and scallop roe the day we tasted), a marvelous zuppa di pesce, a good-enough bistecca for the contrarians, and a tasting of the day's room-temperature vegetables from the "contorni" buffet, no one minds that desserts are, frankly, a pale anticlimax.

Given this team's batting average, I'm not surprised that even before the "official" opening, Esca is already fully committed. A telephone reservationist invites us to gamble on scoring a spot in the no-reservations bar on day ten. Forget it. Tuesday night's a traffic jam. Though once again, dinner is definitely worth the wait.

Photographs by Kenneth Chen.

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A week later, with Broadway dark one Monday, a pal with pull gets us a supposedly nonexistent table at eight o'clock. After guiding us through the wine list, as impressive for its grape-nut-friendly prices as for its reach, Bastianich suggests a tasting of crudo, a daily-changing roster of raw critters. Giant diver scallop drunk on tangerine oil. Fluke lightly brushed with olive oil and sprinkled with radish slivers and sea beans. Silken raw langostine with droplets of oil from the Bastianich family's tiny olive grove. Porgy-like pagrus with caponata called caponatina for its bitsy dice. Yellowfin carpaccio with tiny olives. Rich albacore tuna with fennel pollen. It's as if Nobu got beached in Sorrento and found a new religion.

Yes, both Batali and Bastianich were pros even before they joined to do Babbo. But they make wading into deep waters—impeccable sea creatures, reasonably priced; entrées $17 to $22—look like a cakewalk. "We do it with partners," Batali explains. In the kitchen here they have chef David Pasternack, a native of Long Island with many fisherman pals shuttling in the day's catch. "It's got to be really fresh to serve raw. It might be beautiful swordfish from off the Carolinas or flounder from Southport," says Pasternack. "Fishing is my passion. We'll get the best soft-shell crabs at the end of summer. I'll be out myself, jacking in a dory. You shine a flashlight and just scoop 'em up."

On our last tasting, even the desserts had perked up, with a fine pear crostata and fabulous baba au rhum oozing the nectar of roasted pineapple. I can't help wishing the partners would find a way to push the walls out into the courtyard next door. But as you can tell, Esca already has me hooked.

Esca (402 West 43rd Street; 212-564-7272). Lunch, 11:30 A.M. to 2:30 P.M. (begins May 10). Dinner, 5 to 11:30 P.M. Closed Sunday. Appetizers, $6 to $18; entrées, $17 to $22. A.E., D.C., M.C., V.

Avra IS QUITE ANOTHER SCHOOL OF FISH. IT seems unduly harsh to judge the simple honesty of the Greek way with seafood after a sensuous night with Esca's saucy monkfish and voluptuous crudi (even if my char *weren't* slashed, the better to overcook it quickly). But Avra has abundant charms, even for a fussbudget like me. On a balmy day, with windows thrown open to the sidewalk, it makes me feel like I am walking into a country inn. Detouring through a kind of park, even if it is cement, past an ancient terra-cotta urn to a warm welcome heightens the sense of escape. A few embroidered pillows and hanging carpets make it not insistently Greek, but Greek as if imagined in California. Yes, I think it's definitely the freshness that's so appealing here. Light and soft fabric billowing between wooden beams above. Our waitress dancing all over the place trying to anticipate our pleasure. The vast space of two large rooms with the open kitchen in between. Long crusty breads standing up in baskets on a rustic table to soften the view.

Avra, like its parent Trata, like its inspiration Milos, beckons all those who admire the idea of fresh fish, ideally still wiggling a bit on its bank of ice, born to be brushed with oil and seared on the grill or in the oven. Just fish, at prices distinctly lower than Milos, too. Folks who would send back a raw tangerine-oil-slicked scallop to be cooked at Esca will be happy here. They'll love crisp fried calamari, maybe even calamari whole, deliciously stuffed with feta, tomato, and herbs; and the house pizza, Greek salad on grilled pita. And certainly, they'll overdose on the pan-fried zucchini and eggplant chips to drag through garlicky tzatziki. If the kind of people who want their fish well done don't exactly appreciate tarama, tzatziki, and skordalia (garlicky bread purée with almonds), the scattered tables of men speaking Greek definitely will.

I say discover the special elegance to the filo rolled around spinach, feta, and leeks on the $20 prix fixe lunch. As for the grilled octopus with curls of red onion and a drizzle of oil and red-wine vinegar—it may be the best I've ever eaten. I tried it three times to be certain. A generous gathering of marinated calamari, shrimp, scallops, and cuttlefish encircling perfect baby greens would make a glorious summer lunch. Skewered cubes of swordfish ordered rare are rare enough for me. The fries are great. And I love thick Greek yogurt, rich as crème fraîche, drizzled with honey (maybe a little too much honey). But the crab cakes are dismal, soft and gritty with crumbs, I would guess. And is that a little too much Hamburger Helper in the burger?

Organic greens are soaked. Chilean sea bass has been baked to near-mush. But a friend who eats fish every night of her life raves over the loup de mer. I find it lean, flaky, and a bore. But if you asked me to meet you for lunch tomorrow at Avra, I wouldn't grump. I'd happily be transported to a kinder place, revisiting that supernal octopus.

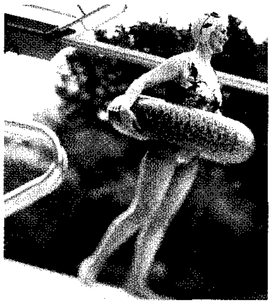
Avra (141 East 48th Street, between Third and Lexington Aves.; 212-759-8550). Lunch, every day noon to 4 P.M. Dinner, 5 to 11:30 P.M. Appetizers, $6.50 to $14.50; entrées, $17.50 to $28.50. A.E., D.C., M.C., V

Gael Greene's 1997–2000 reviews are available at **newyorkmag.com**.

Here's to Mom

MOTHER'S DAY IS MAY 14. BUT MOM DESERVES TO BE FUSSED OVER MORE THAN ONCE A YEAR.

AFTER ALL, SHE SPENDS A LIFETIME ENHANCING AND ENRICHING LIVES. SO WHY NOT SAY THANKS BY DOING THE SAME FOR HER LIFE. AND WITH ALL DUE RESPECT TO LAST MINUTE ROSES, LAST YEAR'S SCARF, OR LAST-RESORT CHOCOLATES, HERE ARE SOME WAYS TO SAY I LOVE YOU... WITH LASTING RESULTS.



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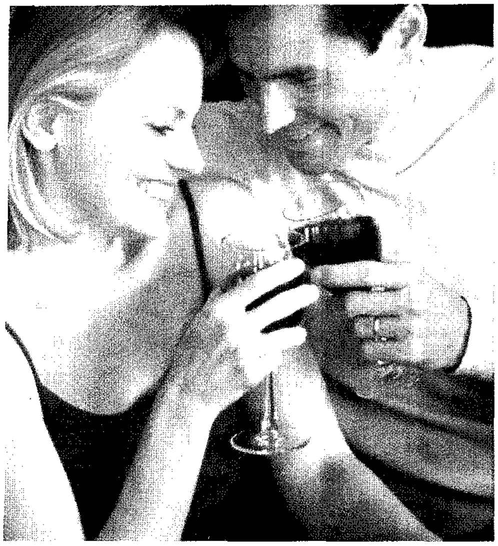

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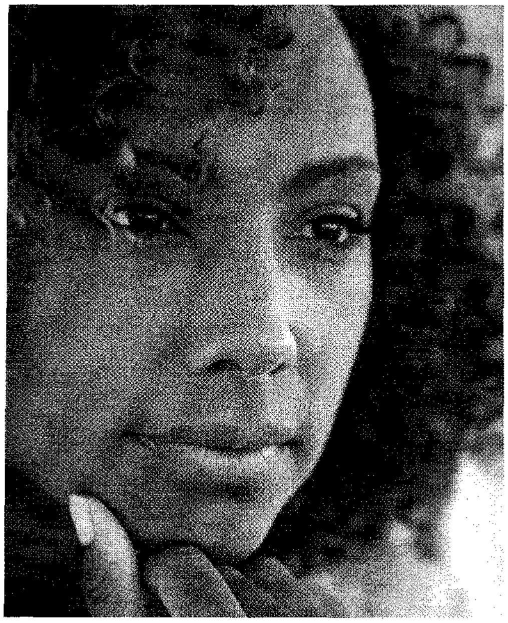

THE DIAMOND COMPANY

Love Objects for Mom

The setting is perfect. Located in a landmark building on Madison Avenue, the new **David Yurman Boutique** is a work of art. Walk in and you'll be treated to an environment that's both rich and simple. And a total reflection of David and Sybil Yurman's jewelry designs. "This is truly a labor of love", the Yurmans explain, "an extraordinary chance to create an environment that is home to all our aesthetic sensibilities and artistic values." In addition to the signature sterling silver and The David Yurman Cable Collection® of 18 karat gold, you'll find one-of-a-kind pieces, belts, accessories, custom designed items for the home and yes–you may even find something for yourself or for him from the selection of men's jewelry. You can even take in the scene with a soothing cup of tea in the second floor salon. But don't forget – this is Mother's Day. And your way of saying here's to you, Mom.

Simple, stylish, modern, easy on the eyes. All good descriptions of **Gallery Eclectic**'s space and jewelry designs. "Today, women want jewelry that goes from day to evening, they want pieces they can wear every day," says designer Catherine Angiel. Gallery Eclectic offers just that. Pieces that fit in with Moms' busy lives and schedules. From tasteful yellow and pink diamond necklaces and earrings, to stackable bands, to silver and pearl combinations. In fact, the jewelry is meant to be timeless, to be passed from generation to generation. "We love what we're doing, and we love working with men to custom design pieces for the women in their lives, "effuses Angeil. What better gift than a design inspired from the heart.

Some things never go out of style. A case in point: diamonds. Women of all ages at all stages of life are drawn to them, proof of their timelessness. As every good piece of diamond jewelry should, **The Diamond Co.** offers designs with plenty of twinkle factor. But they also cater to every budget and taste. And since they've been a leading diamond cutter and importer since 1968, you know you'll get the selection and savings that comes with experience. Once you make an appointment with an expert, plan on taking as much time as you want. Sit down with a pro at a desk with the right lighting, the right atmosphere, and the right price. At The Diamond Co., you'll find that jewelry shopping for Mom can actually be relaxing.

When it comes to pampering, Pashmina is primo. That's why you'll want to head to **White Tulip** for Mother's Day. People flock from all over to this small, friendly neighborhood boutique where you'll find Pashmina shawls in every color imaginable, unique evening bags, hair accessories, and faux jewelry that appeals to young and trendy, sophisticated and traditional. "Men love to come into our store," says Phyllis, "we make it easy to totally accessorize any woman. Tell us her favorite color. If we don't have it, we'll get it. Tell us about her. We listen so you don't have to think." All shawls, including gorgeous embroidered beauties, are specially priced for Mother's Day.

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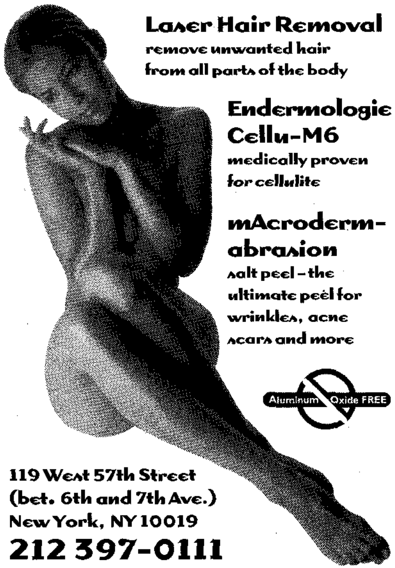

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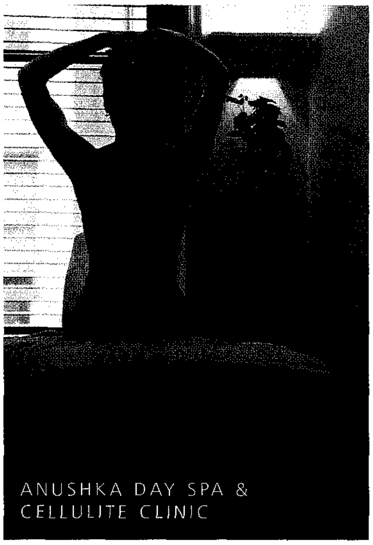
Moms seem to see things other people miss. But it would be hard for anyone to miss the sleek and stylish **Jacques Dessange** salon and spa on Park Avenue. And you wouldn't want her to miss out on a Parisian approach to beauty.



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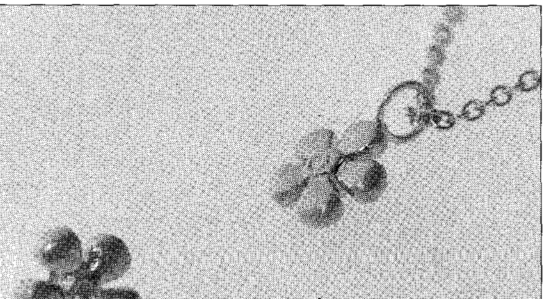

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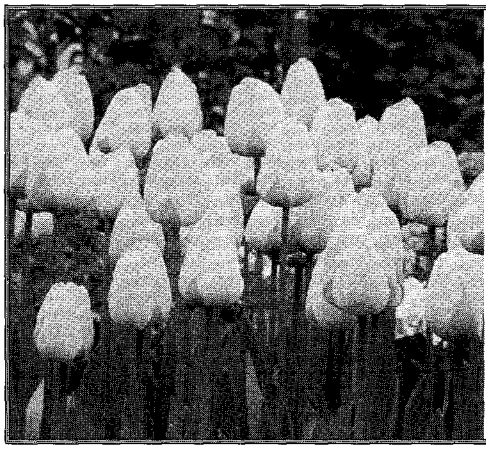

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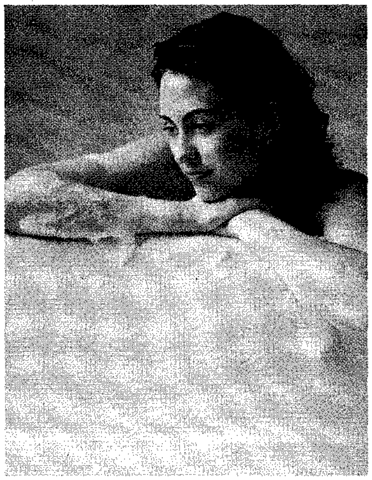
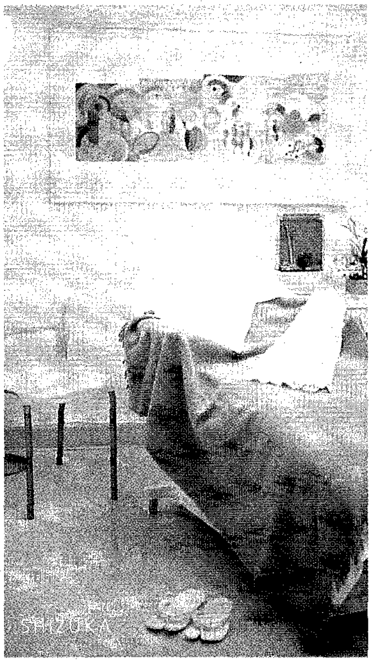




FDA." Start Mom off with Micro-Dermabrasion and she'll thank you for the reduced look of fine lines, wrinkles, and age spots. Or maybe sign her up for GentleLase Plus™ hair removal with a unique cooling spray. One is nice, but many are better. That's the philosophy behind Smooth Solutions' Mother's Day special. Give Mom five Micro-Dermabrasion treatments and she'll get the sixth one free.

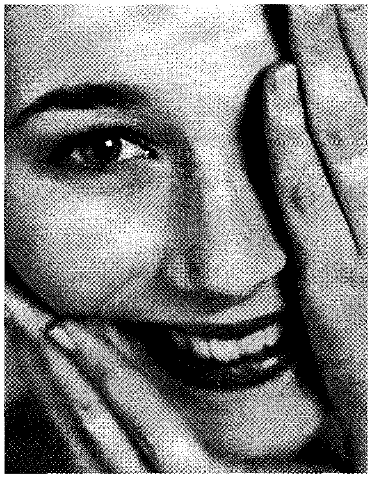
Despite the fact that it is the brainchild of a plastic surgeon, **Ajune** has a warm, welcoming atmosphere, not a clinical one. From Pilates, to Yoga, to a full spectrum of precision-fit skin and body care treatments, Ajune practically defines the mind/body connection. Who hasn't felt the effects of time, stress, and poor diet? Adjune's A-team of pros, including a nutritionist, can sit down with Mom, evaluate her lifestyle and goals, and come up with an plan of action. If this sounds like work, it's not. Leave her in Ajune's capable hands and she'll come home with glowing skin, a better body, and a calm mind.

Unwanted hair is not something Moms usually talk about. But trust us. They'll love a gift certificate to ***completely bare***. Photo-epilation is the light- assisted permanent hair reduction technique that's customized, noninvasive, and quick. This fashionable Madison Avenue spa also offers Botox and collagen treatments administered by an aesthetic surgeon. "Your Mom will be treated like the queen she is, in a spa where there is honesty, no hype, no down time, and she'll see immediate, visible results," says spa owner Cindy Barshop. In case she just needs a little down time, *completely bare* also offers totally relaxing facials with names like Breathe Deep Oxygen, Purity, Lickity Split, and Ultrahydration.

Enter a world of mystique and tranquillity at **Millefleurs Day Spa**. Your Mom will think she's left the country without leaving Manhattan at this TriBeCa oasis. And once she's been immersed in a body wrap that contains 111 herbs to detoxify, shed pounds, and smooth out cellulite, she'll really be transported. Millefleurs offers a dizzying selection of spa services, from anti-aging treatments, to body wraps, to pedicures. But that's not all you'll find. This spa can accommodate the whole family–and then some–with complete Moroccan catering and henna tattoos. This Mother's Day, why not spring for the full aromatic facial, one hour full body massage and herbal, mineral body wrap for only $150 (regularly $215). And if you really want to roll out the red carpet for Mom, talk to Duchess Urbino in her antique-filled den for gift ideas from around the world or sign Mom up for a Tarot reading or have Daniella perform her hair magic.

Moms aren't used to putting themselves first. Not to worry. At **SHIZUKA new york**, they'll do it for them. This unique micro-spa combines science with serenity. Shizuka is a medical aesthetician who offers services that go beyond what you'd find in a traditional dermatologistís office. Laser hair removal, and a host of facials and body treatments including the ABC (Alpha and Beta-Hydroxy based facial followed by a 100 percent pure Collagen Fiber Mask), eye facial with reflexology, and cellulite-slimming body scrub are included. All of the state- of-the-art services are designed to soothe body and spirit. And all are available at a 20 percent discount for Mom. Did anyone say gift certificate?

Give Mom an exhilarating experience with the latest in body and face treatments at **Skin & Body Contour**. Explains Denise Margulies, "Mom will love the relaxed atmosphere and see amazing results with our new second generation ENDERMOLOGIE® machine, a noninvasive method of cellulite busting and body contouring." (Denise introduced this technique to New York City!) "We also offer acupuncture face-lifts with remarkable benefits, and Micro-Dermabrasion to diminish the appearance of fine lines, wrinkles, and age spots." If you think Mom might be more into serenity, Skin & Body Contour also offers Hot Stone Massage, therapeutic and energizing Tai massage, manicures, pedicures, and customized skin care. Denise's personal favorite: the Oxygen Facial.



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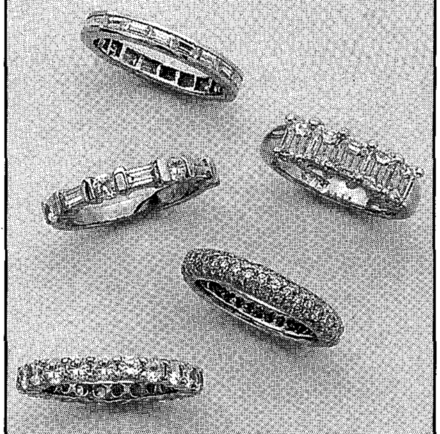

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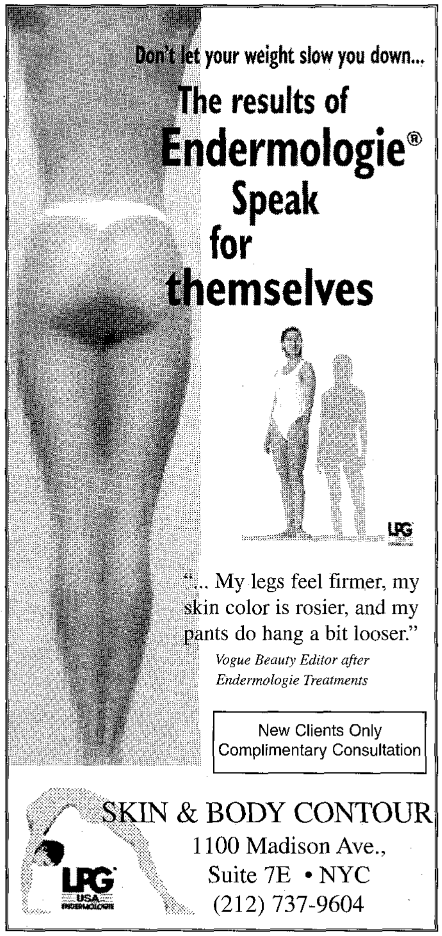

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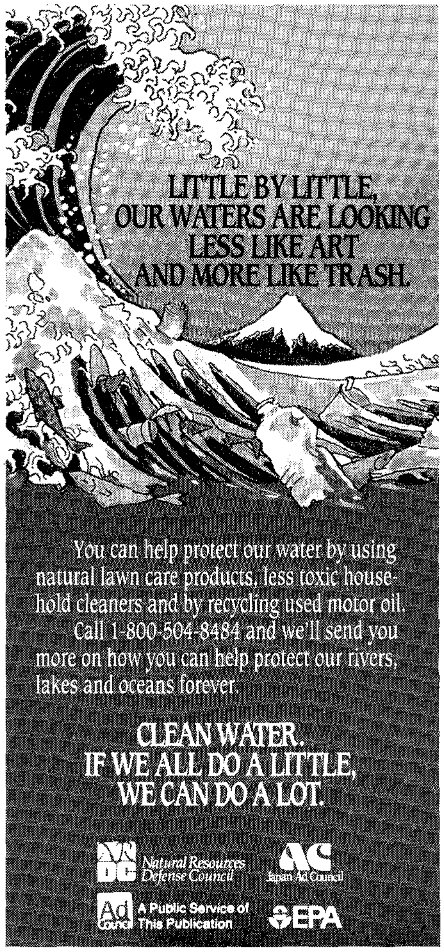
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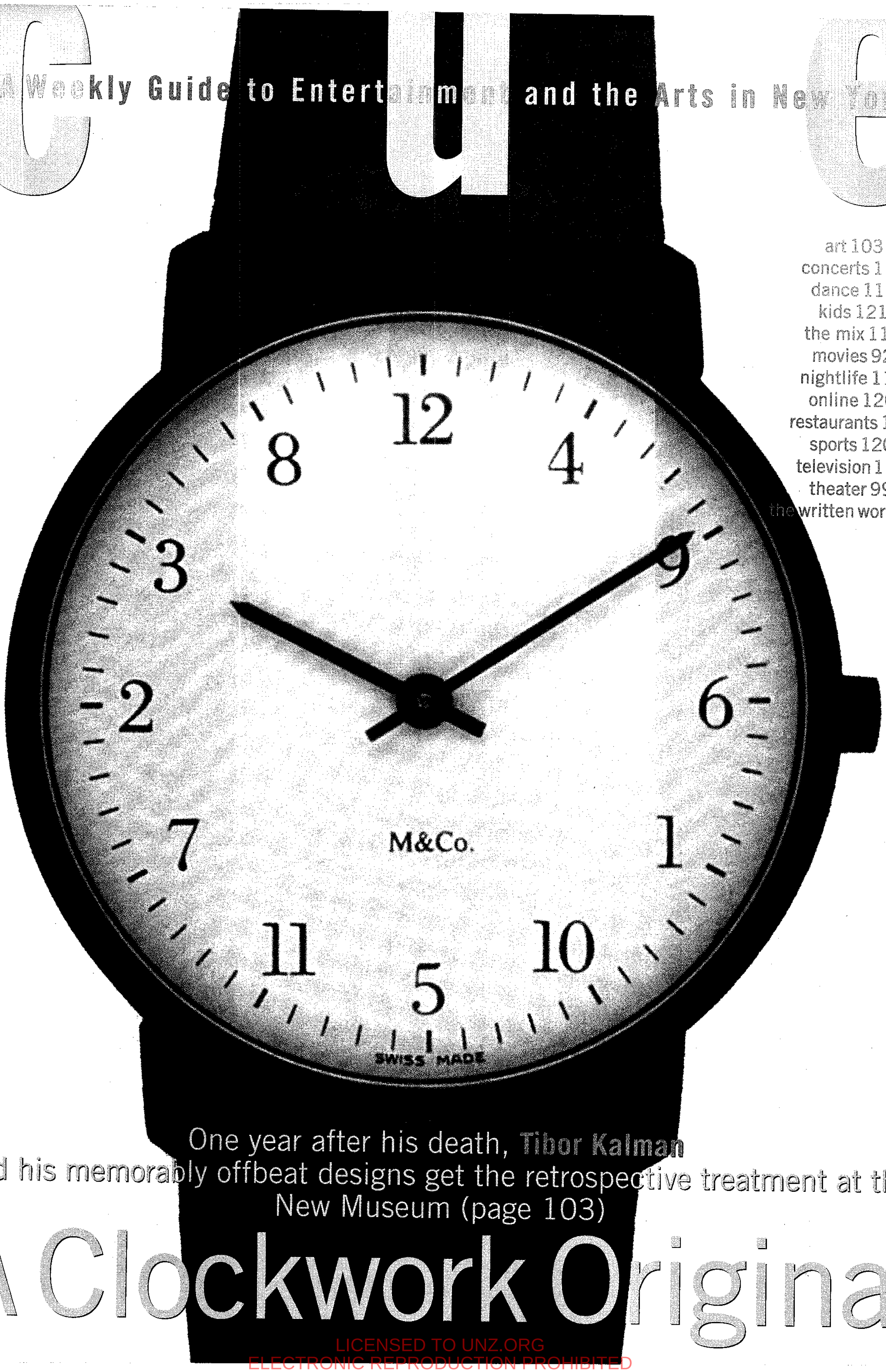
A Weekly Guide to Entertainment and the Arts in New York

art 103
concerts 117
dance 117
kids 121
the mix 118
movies 92
nightlife 114
online 120
restaurants 107
sports 120
television 118
theater 99
the written word 11



One year after his death, **Tibor Kalman** and his memorably offbeat designs get the retrospective treatment at the New Museum (page 103)

A Clockwork Original

movies

Into My Heart . . . Clara Bow . . . Gladiator

New Films

Adrenaline Drive—A wild send-up of Japanese action flicks, in which a rental-car clerk stumbles upon a suitcase full of cash belonging to gangsters. He soon finds himself on the run with a goofy love-interest he meets along the way. (1 hr. 51 mins.; NR) *Opens 5/5.*

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* onstage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *UA Union Square; Clearview's 59th Street East; Clearview's Ziegfeld; Loews State; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

American Gypsy—Jasmine Dellal's documentary focuses on the efforts of activist Jimmy Marks to publicize civil-rights issues involving the one million Gypsies currently living in the United States, but more broadly it's a portrait of a widely dispersed yet extremely insular group. (1 hr. 20 mins.; NR) *Cinema Village.*

American Psycho—Christian Bale plays the designer serial killer and Wall Street hotshot Patrick Bateman in this overconceptualized movie adaptation of Bret Easton Ellis's controversial, overconceptualized novel. (Rainer; 4/24/00) (1 hr. 40 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; UA East; Clearview's Metro Cinema; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Kew Gardens Cinemas; UA Astoria; UA Crossbay II; UA Movies at Staten Island.*

The Basket—Basketball again becomes a metaphor for life, this time during World War I in the Pacific Northwest. Two young German immigrants are discriminated against because their homeland is the enemy, and a new teacher preaches tolerance through the new game. (1 hr. 44 mins.; PG) *Opens 5/5.*

★**Being John Malkovich**—This debut feature from director Spike Jonze and screenwriter Charlie Kaufman is a stunning piece of metaphysical vaudeville. (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Clearview's Waverly.*

The Big Kahuna—See Rainer, page 70. (1 hr. 31 mins.; R) *UA Union Square; Clearview's Beekman; Sony Lincoln Square.*

★**Black and White**—James Toback's free-form movie about white teenagers, crime, and hip-hop has an aliveness that compensates for a lot of old-style plot devices. (Rainer; 4/17/00) (1 hr. 40 mins.; R) *Clearview's Chelsea; UA Criterion; Linden Boulevard Multiplex.*

Bossa Nova—The music and the scenery are as important as any of the situations involving Amy Irving and her Spanish-speaking supporting cast in a comedy about middle-aged singles looking for sex and love. In Spanish, with subtitles, and English. (1

Previews

Still Life

"This movie was meant to say to the audience, 'This could happen to you. Don't think you're better than this,' " says Anthony Stark, who, with best friend Sean Smith, wrote and directed *Into My Heart,* an indie cautionary tale in which one best friend betrays another in the worst way. Stark and Smith, friends since high school who never seem to disagree, reunited in Hollywood after film school to co-write several screenplays. "We were just trying to get a foothold," says Smith, "and we got sick of it because Hollywood was all plot and no character. So we thought, Let's write something we really love." The two prep-school buddies and Ivy League grads made a movie about two best friends, Ben and Adam, who attend Andover and Columbia together. They both marry wonderful women and spend numerous weekends together in the Berkshires until Ben and Nina, Adam's wife (Rob Morrow and Claire Forlani, pictured), have an affair. The result is an intentionally static film, all interaction and almost no action. The life-changing climax isn't even depicted, but its painful impact is crystal-clear. "We tried to throw a lot of things away," Smith says. And Stark quickly adds, "We wrote scenes that we had no intention of keeping in the film just because we wanted to understand the characters." There was plenty of dialogue on the set, too, of the sort that's more common in dorm rooms than in studios. "We were having philosophical discussions on ethics and morality. It was an exceptionally intellectual exercise, and it was incredibly fun," says Stark. Even the movie's long wait for distribution (it was completed two years ago) hasn't made Smith and Stark think twice about their flight from Hollywood. "It's perfect," says Smith. "Working with Jean Doumanian as a producer, and then having it shown at the Quad. If I could have scripted the perfect scenario for this project, I would have suggested this." And while bigger egos would have found collaboration more difficult than working alone, for these two, it just made things easier. "Directing your first film can be an intimidating, lonely, anxious process," Smith says, "and having your best friend to do it with really makes it much more palatable." *Into My Heart* opens May 5 at the Quad. Boris Kachka

'Cue' cover photograph courtesy of New Museum of Contemporary Art.

hr. 35 mins.; R) *UA Union Square; Lincoln Plaza Cinemas.*

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska. The talented Hilary Swank plays Brandon. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *Quad Cinema; UA Criterion; North Shore Towers.*

The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström's sweet coming-of-ager, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) *CC Village East; UA Criterion; UA Gemini.*

The Color of Paradise—A blind 8-year-old Iranian boy, shunned by his father, must learn his trade and much more from a blind carpenter to whom he's been apprenticed. In Persian with English subtitles. (1 hr. 30 mins.; PG) *Cinema Village; Lincoln Plaza Cinemas.*

Committed—The stalker's a woman (Heather Graham), and her prey is her errant husband (Luke Wilson). When he walks out, she tracks him down 2,000 miles away in El Paso and follows his comings and goings from her car. (1 hr. 39 mins.; R) *CC Angelika Film Center; CC Crown Gotham.*

★**Croupier**—Mike Hodges, the much underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *Loews State.*

Don't Let Me Die on a Sunday—Don't see this movie any day of the week. Not to be outdone by prudish Americans, director Didier Le Pêcheur has crafted something edgier than *Crash* but almost as vapid and senselessly controversial. (1 hr. 26 mins.; NR) *Quad Cinema.*

Dream of Light—For several weeks, Spanish filmmaker Victor Erice focused on artist Antonio Lopez Garcia as he painted a quince tree shot through with sunlight. A contemplative chronicle of the artistic process. (2 hrs. 19 mins.; NR) *Opens 5/5.*

★**East Is East**—The great Indian actor Om Puri towers in this jagged, well-made comedy about a Pakistani father in England trying to cope with his unruly family and his own fundamentalist ways. It could have come across as a mixed-race *Life With Father*, but the complexity of Puri's performance transforms it. (Rainer; 4/24/00) (1 hr. 36 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

★**East-West**—A hokey, melodramatic, enjoyable Cold War drama from France about a Russian émigré physician (Oleg Menchikov) who returns to Stalin's postwar police state with his French wife (Sandrine Bonnaire) and pays the price. Catherine Deneuve plays the French actress who helps save the day. In French and Russian with English subtitles. (Rainer; 4/17/00) (2 hrs. 5 mins.; NR) *Paris Theatre.*

★**The End of the Affair**—This Neil Jordan adaptation of Graham Greene's 1951 sin-and-redemption novel is an impressive, and oppressive, achievement, featuring Ralph Fiennes as an acidulous novelist in torrid, soulful involvement with the wife (Julianne Moore) of a meek civil servant (Stephan Rea). (Rainer; 12/13/99) (1 hr. 45 mins.; R) *UA Gemini.*

Erin Brockovich—Julia Roberts plays a high-heeled, cleavage-enhanced, tough-talking, twice-divorced mother of three who also spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. (Rainer; 3/27/00) (1 hr. 43 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews New York Twin; Sony Lincoln Square; Kent Triplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movies at Staten Island.*

Fantasia/2000—A restored print of "The Sorcerer's Apprentice" and seven other animated extravaganzas set to the sounds of the Chicago Symphony. (1 hr. 25 mins.; G) *Sony Lincoln Square's* IMAX.

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *UA Union Square; Clearview's Chelsea West; Loews Astor Plaza; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.*

Previews
When in Rome

Ridley Scott's science fiction is exceptional for its visual splendor. With 'Gladiator,' he attacks the Ancients with the same broad brush. His computer-enhanced Rome may be a little too sleek and shiny, but the opening battle scene alone—thousands of flaming arrows flying through the twilight—makes the entire movie worth seeing. A solid cast renders the standard-issue good-vs.-evil plot almost believable. Russell Crowe (pictured), scarred and musclebound, succeeds as the sensitive hero; Richard Harris never overplays the noble, dying emperor Marcus Aurelius; and Joaquin Phoenix nails the part of a whiny, spoiled tyrant. Opens May 5.

The Flintstones in Viva Rock Vegas—Prequels being all the rage, the Flintstones take us back to Fred and Barney's youth, when they were courting their future wives. Mark Addy and Stephen Baldwin star as Fred and Barney, respectively. (1 hr. 31 mins.; PG) *CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Frequency—See Rainer, page 70. (2 hrs. 1 min.; R) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Sony Lincoln Square; Bay Plaza; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center.*

The Girl Next Door—Christine Fugate's documentary on Stacy Valentine, housewife turned porn star. Stacy moved to L.A. in 1995 to pursue the career full-time, leaving behind the lout of a husband who'd persuaded her to pose in the first place. (1 hr. 24 mins.; R) *The Screening Room.*

Gossip—Three college students doing a journalism-class assignment on gossip manufacture a rumor that spirals out of their control, resulting in arrest, betrayal, and high drama. (R) *CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; UA Marboro; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Staten Island.*

★**High Fidelity**—John Cusack is the owner of a retro record store in Chicago whose girlfriend (Iben Hjejle) has just walked out on him in this raffish, highly entertaining comedy directed by Stephen Frears. (1 hr. 47 mins.; R) *CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Loews Orpheum 7; Sony Lincoln Square; Clearview's Cobble Hill; Kaufman Astoria Cinema.*

I Dreamed of Africa—Based on Kuki Gallman's book about raising a family in the wilds of Kenya with her rancher-husband. Kim Basinger plays the adventurous mother who abandons a comfortable life in an Italian villa, following her new husband to a glorious and dangerous life. *Opens 5/5.*

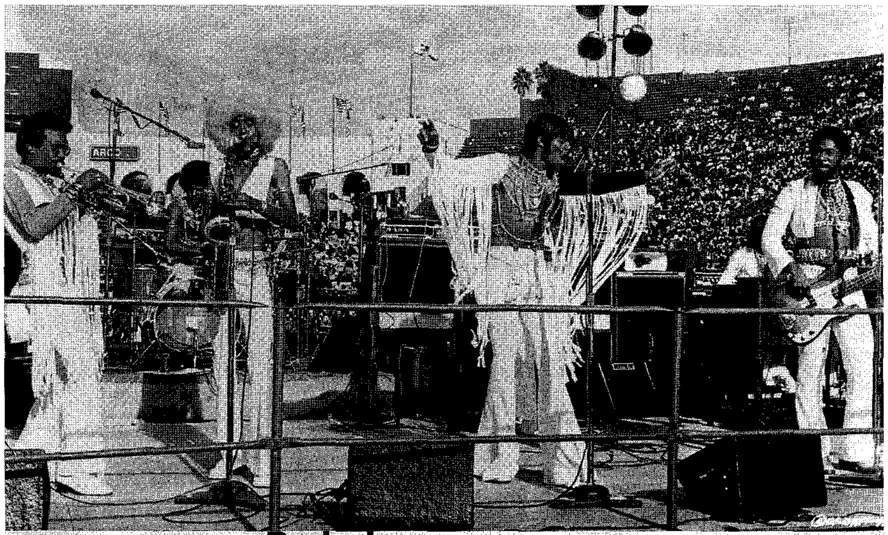
The Idiots—Director Lars von Trier's latest Dogma film, about a commune of sorts whose inhabitants pretend to be mentally retarded, is at various times funny, poignant, and offensive. (1 hr. 55 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

★**Joe Gould's Secret**—Stanley Tucci directed and co-stars in this movie about the legendary *New Yorker* writer Joseph Mitchell and his relationship with the subject of two of his profiles, Joe Gould, the Greenwich Village sot and crackbrained philosopher played by Ian Holm. There's a bit too much of a nimbus around Gould's head, but the film is extraordinarily well acted. (Rainer; 4/17/00) (1 hr. 48 mins.; R) *CC Village East; Lincoln Plaza Cinemas;* BAM *Rose Cinemas.*

Kadosh—The story of two sisters who live in Mea Sharim, Jerusalem's ultra-Orthodox Jewish quarter, and whose lives and marriages are dictated by the strict hermetic community. In Hebrew with English subtitles. (1 hr. 50 mins.; NR) *Kew Gardens Cinemas.*

Keeping the Faith—Edward Norton is a hotshot priest and Ben Stiller is a hotshot rabbi in this wan

Photograph by Jaap Buitendijk.



Revival
Soul Serenade

In refreshingly unhippie-ish contrast to Woodstock's "three days of music, peace, and love," the 1972 Wattstax festival offered six hours of funk, flared pants, and fevered black-power rhetoric. Named for the section of L.A. (Watts) where it was held and the Memphis soul label (Stax) that sponsored it, the concert starred titans like Rufus Thomas, Isaac Hayes, and the Staple Singers—along with lesser musical lights like the Bar-Kays (pictured) and Jesse Jackson, who sported an Afro and a dashiki for the occasion. *Wattstax*, the movie, is as hard to find as it is fascinating: Directed by Mel (*Willy Wonka and the Chocolate Factory*) Stuart and last screened in New York in 1996, the documentary has never been released on video. But with its mind-blowing montage sequences, outrageous fashions, and incisive commentary from a fresh-faced local comic named Richard Pryor, the movie is essential viewing—and listening. Runs May 5 through 11 at the Screening Room.

Photograph courtesy of Columbia Pictures.

romantic comedy that wants us to think Noël Coward but too often has us thinking Aaron Spelling. Jenna Elfman plays their childhood friend and mutual love interest. (Rainer; 4/24/00) (2 hrs. 9 mins.; PG-13) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**The Last September**—A lovely, if somewhat too precious adaptation of Elizabeth Bowen's novel about the passing of the Anglo-Irish aristocracy. Fine performances by Maggie Smith, Michael Gambon, and Fiona Shaw help divert us from the blander ones. (Rainer; 5/1/00) (1 hr. 44 mins.; R) *CC Angelika Film Center; CC Eastside Playhouse.*

Love and Basketball—First-time writer-director Gina Prince-Bythewood's movie is about a girl ballplayer (Sanaa Lathan) and her on-again-off-again romance with the star player (Omar Epps) with whom she grew up. Most of it is mawkishly heartfelt but Lathan gives a performance that seems lit from within. (Rainer; 5/1/00) (2 hrs. 6 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Canarsie; Linden Boulevard Multiplex; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Luminarias—Four professional Latino women in East L.A. meet in a restaurant to bare their souls. Each has her own hangups about her ethnicity. Evelina Fernandez, who wrote the screenplay, also plays Andrea, a lawyer who confronts her prejudice against white people when she falls in love with Scott Bakula. (1 hr. 40 mins.; R) *Opens 5/5.*

Me Myself I—Rachel Griffiths is a depressed single woman who wonders what might have been . . . until she trades places with her married-with-children alter ego, in Australia's quirky answer to *Sliding Doors*. (1 hr. 44 mins.; R) *Art Greenwich Twin; Kew Gardens Cinemas.*

Mifune—A strange and amusing film about a successful businessman (Anders W. Berthelsen) who moves back to his rural hometown to care for his retarded, middle-aged brother after their father's death. To help out, he hires an ex-hooker as a housekeeper, and soon her younger brother, a delinquent prep-schooler, moves in. It's an unlikely family film: *Rain Man* meets *Pretty Woman* meets the Danish New Wave. In Danish with English subtitles. (1 hr. 38 mins.; R) *Cinema Village.*

My Dog Skip—The late Willie Morris's best-selling memoir about his growing up in Mississippi with his beloved fox terrier, Skip, is now a sweet, warm family film (starring Kevin Bacon, Diane Lane, and Frankie Muniz) about a boy growing up in Mississippi with a Jack Russell terrier. (1 hr. 35 mins.; PG) *Kaufman Astoria Cinema; Kew Gardens Cinemas; Main Street Cinemas.*

The New Eve—Cesar-winning actress Karin Viard plays Camille, a modern woman who, after countless flings, finds herself obsessed with a married father of two. The two eventually fall in love, making Camille's life only more complicated. (1 hr. 34 mins.; NR) *Opens 5/5.*

Ready to Rumble—David Arquette and Scott Caan are losers obsessed with professional wrestling who try to coax champion Jimmy King (Oliver Platt) out of retirement. (1 hr. 50 mins.; PG-13) *Concourse Plaza.*

Return to Me—David Duchovny is a widowed architect who meets and romances Minnie Driver, playing a waitress recovering from a heart transplant. (1 hr. 56 mins.; PG) *UA Union Square; Loews Kips Bay Theatre; Loews State; Clearview's Park and 86th St.; Loews New York Twin; Sony Lincoln Square; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movies at Staten Island; North Shore Towers.*

The Road to El Dorado—Dreamworks' animated movie has some thrilling, swoopy visual sequences, lots of corn, and enough shimmering gold surfaces to make you think the Yucatán is an adjunct of Trump Tower. Actors voicing the animated characters include Kenneth Branagh, Kevin Kline, and, unmistakably, Rosie Perez. (Rainer; 4/10/00) (1 hr. 27 mins.; PG) *CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Romeo Must Die—Hong Kong film veteran Jet Li plays an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop star Aaliyah in her film debut as the rival gang leader's daughter in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *Loews Village; Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Crossbay.*

Rules of Engagement—In yet another movie about military discipline, a colonel turned lawyer played by Tommy Lee Jones must defend his friend (Samuel L. Jackson), who saved his life in Vietnam but is now accused of killing civilian demonstrators. (2 hrs. 3 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Set Me Free—French-Canadian director Léa Pool's sixth feature film is her most autobiographical. In 1963, the 14-year-old Hannah copes with distant parents and sexual confusion in a stylish Quebecois feature that owes much to the French New Wave. (1 hr. 34 mins.; NR) *Quad Cinema.*

The Skulls—*Dawson's Creek* star Joshua Jackson plays a New Haven townie who gets accepted to Yale—which is good—and then joins a secret, elitist fraternity—which is bad. Very bad. (PG-13) *Loews State; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema.*

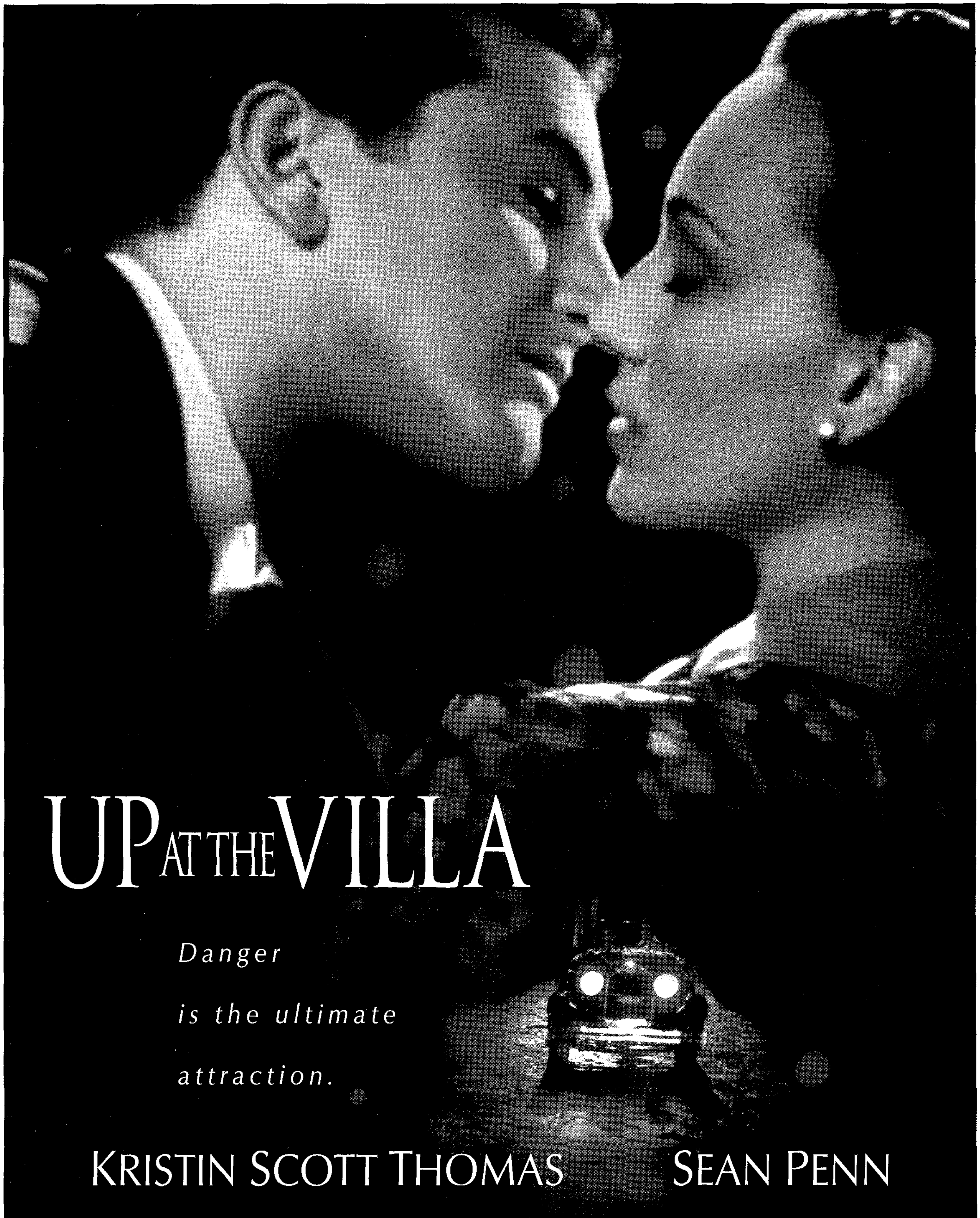
Third World Cop—Jamaica's highest-grossing production yet, this local action flick features a cop named Capone and his old friend, the gun-running kingpin Ratty. Each tries to persuade the other to break ranks. (1 hr. 38 mins.; NR) *Linden Boulevard Multiplex.*

Time Code—See Rainer, page 70. (1 hr. 33 mins.; R) *CC Angelika Film Center; Sony Lincoln Square.*

28 Days—Sandra Bullock is a pill-popping alcoholic who, after ruining her sister's wedding while sloshed, is sentenced to a touchy-feely rehab center. But what about her pill-popping alcoholic boyfriend? (1 hr. 43 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Whitestone; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**U-571**—Jonathan Mostow's WWII sub thriller is engagingly old-fashioned. Matthew McConaughey is the lieutentant who commandeers a German U-boat in order to seize a coding machine called the Enigma. Harvey Keitel and Bill Paxton also turn up in uniform. (Rainer; 5/1/00) (2 hrs.; PG-13) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Hylan Plaza; UA Movies at Staten Island.*

Up at the Villa—Philip Haas directs this period piece set in Tuscany during the rise of fascism. Kristin



KRISTIN SCOTT THOMAS SEAN PENN

OCTOBER FILMS AND INTERMEDIA FILMS PRESENT A MIRAGE-STANLEY BUCHTHAL PRODUCTION A PHILIP HAAS FILM KRISTIN SCOTT THOMAS SEAN PENN "UP AT THE VILLA" JAMES FOX JEREMY DAVIES DEREK JACOBI MASSIMO GHINI AND ANNE BANCROFT PRODUCTION DESIGNER AND COSTUME DESIGNER PAUL BROWN EDITED BY BELINDA HAAS ORIGINAL MUSIC BY PINO DONAGGIO DIRECTOR OF PHOTOGRAPHY MAURIZIO CALVESI, A.I.C. CO-PRODUCER DAVID BROWN CO-EXECUTIVE PRODUCERS GUY EAST NIGEL SINCLAIR EXECUTIVE PRODUCERS SYDNEY POLLACK ARNON MILCHAN STANLEY BUCHTHAL PRODUCED BY GEOFF STIER FROM THE NOVELLA BY W. SOMERSET MAUGHAM SCREENPLAY BY BELINDA HAAS DIRECTED BY PHILIP HAAS

PG-13 PARENTS STRONGLY CAUTIONED
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Intermedia

USA FILMS

SELECT ENGAGEMENTS START MAY 5TH

Previews

Welsh Rave Bit

Trainspotting goes to Wales in 'Human Traffic,' a weekend in the life of a few E-popping clubbers in Cardiff, written and directed by 25-year-old raver Justin Kerrigan (starring Shaun Parkes, below left, and John Simm). Wales isn't nearly as dour or class-conscious as Scotland, and you'll find none of that other movie's misery or anti-yuppie diatribes. Instead, trendy devices—shifts in time, metaphorical sight gags, and trippy sequences—add up to a funny, energetic, and often clever montage of British drug culture that isn't above glamorizing its subject. Opens May 5.

Photograph by Hector Bermejo

Scott Thomas stars as an English widow who, on the eve of a comfortable but loveless marriage, has a tragic fling with an American playboy (Sean Penn). (1 hr. 55 mins.; PG-13) *Opens 5/5.*

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful, mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods, and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Sony Lincoln Square.*

★**Where the Heart Is**—See Rainer, page 70. (2 hrs.; PG-13) *UA Union Square; CC Murray Hill Cinemas; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Bay Plaza; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island; North Shore Towers.*

Where the Money Is—Paul Newman stars as a jailed bank robber who scams his way into a nursing home and, with the help of an attendant, played by Linda Fiorentino, and her husband, played by Dermot Mulroney, pulls off a fresh heist. It's wan and wistful and barely breathing. (Rainer; 4/24/00) (1 hr. 29 mins.; PG-13) *UA Union Square; Clearview's First & 62nd St.; Kaufman Astoria Cinema.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. (212-929-3350) *Me Myself I; Topsy-Turvy.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *All About My Mother; Committed; East Is East; Ghost Dog: The Way of the Samurai; The Last September; Time Code.*

CC Village East—189 Second Ave. (212-529-6799) *The Cider House Rules; Gossip; High Fidelity; Joe Gould's Secret; Scream 3; The Flintstones in Viva Rock Vegas; The Road to El Dorado.*

Cinema Village—22 E. 12th St. (212-924-3363) *American Gypsy; Mifune; The Color of Paradise.*

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) *Being John Malkovich; U-571.*

Film Forum—209 W. Houston St. (212-727-8110) *The Filth and the Fury.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave. (50-LOEWS#952) *American Psycho; Erin Brockovich; Keeping the Faith; Love and Basketball; Romeo Must Die; Rules of Engagement; The Virgin Suicides.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Beau Travail; Boys Don't Cry; Don't Let Me Die on a Sunday; Set Me Free; The Idiots.*

The Screening Room—54 Varick St. (212-334-2100) *From the Edge of the City; The Girl Next Door.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *28 Days; American Beauty; Bossa Nova; Final Destination; Frequency; Return to Me; The Big Kahuna; U-571; Where the Heart Is; Where the Money Is.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *28 Days; Gossip; High Fidelity; Where the Heart Is.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Black and White; Frequency; Keeping the Faith; The Road to El Dorado; The Virgin Suicides; U-571.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *28 Days; Final Destination.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Psycho; Erin Brockovich; Gossip; High Fidelity; Love and Basketball; Rules of Engagement; The Flintstones in Viva Rock Vegas.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *American Psycho; Erin Brockovich; Frequency; Keeping the Faith; Love and Basketball; Return to Me; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; The Virgin Suicides; U-571.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Frequency; High Fidelity; Keeping the Faith.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Committed.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *The Last September.*

CC Sutton—205 E. 57th St. (212-759-1411) *Love and Basketball; Scream 3.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *American Beauty.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *American Beauty.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Girl, Interrupted; The Green Mile; Magnolia; The Talented Mr. Ripley; The Whole Nine Yards; Wonder Boys.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *28 Days; American Psycho; Erin Brockovich; Keeping the Faith; Love and Basketball; Romeo Must Die; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; The Virgin Suicides.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Final Destination.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Rules of Engagement; U-571.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty; Croupier; Return to Me; The Skulls.*

Paris Theatre—4 W. 58th St. (212-688-3800) *East-West.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Black and White; Boys Don't Cry; The Cider House Rules; High Fidelity; The Hurricane; The Sixth Sense.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Final Destination; Frequency; Keeping the Faith; Where the Heart Is.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Big Kahuna.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *28 Days; The Flintstones in Viva Rock Vegas; The Virgin Suicides; Where the Heart Is; Where the Money Is.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Erin Brockovich; Return to Me.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *American Psycho.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Erin Brockovich; Return to Me.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *28 Days; Gossip; High Fidelity; Love and Basketball; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *American Psycho.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *The Cider House Rules; The End of the Affair; The Road to El Dorado.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Where the Heart Is.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *American Psycho; U-571.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Rules of Engagement; The Flintstones in Viva Rock Vegas.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Al About My Mother; Bossa Nova; East Is East; Jo Gould's Secret; The Color of Paradise; The Idiots.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *American Psycho; Final Destination; Love and Basketball; The Flintstones in Viva Rock Vegas; U-571.*

New Coliseum—701 W. 181st St. (212-740-1545) *Rules of Engagement; Scream 3; The Flintstones in Viva Rock Vegas; The Road to El Dorado.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Love and Basketball; The Flintstones in Viva Rock Vegas; The Road to El Dorado.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *28 Days; Erin Brockovich; Fantasia/2000; Frequency; Gossip; High Fidelity; Keeping the Faith; Return to Me; Rules of Engagement; The Big Kahuna; The Road to El Dorado; The Virgin Suicides; Time Code.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *American Psycho; Final Destination; Frequency; Gossip; Keeping the Faith; Love and Basketball; Romeo Must Die; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571; Where the Heart Is.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *American Psycho; Final Destination; Love and Basketball; Ready to Rumble; Romeo Must Die; Rules of Engagement; The Skulls; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *28 Days; American Psycho; Final Destination; Gossip; Keeping the Faith; Love and Basketball; Romeo Must Die; Rules of Engagement; Scream 3; The Skulls; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave. (718-623-2770) *American Psycho; Joe Gould's Secret; Love and Basketball.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Love and Basketball; The Flintstones in Viva Rock Vegas; The Road to El Dorado.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *American Psycho; Frequency; High Fidelity; Keeping the Faith; The Flintstones in Viva Rock Vegas.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

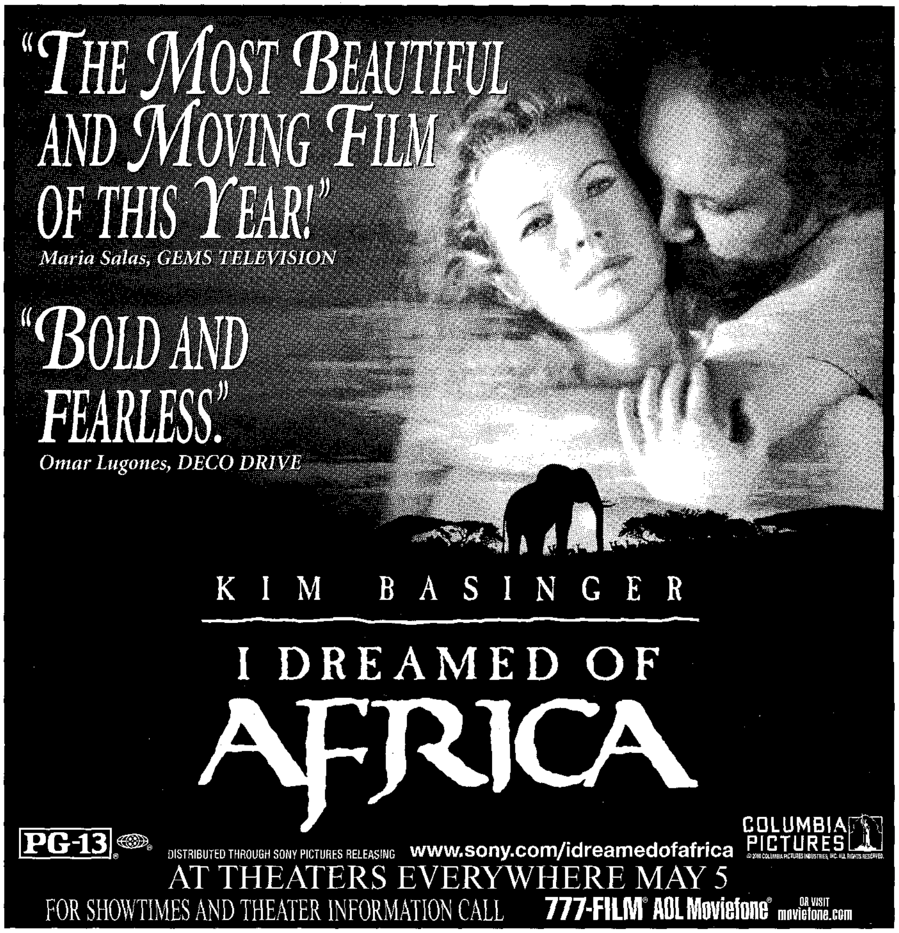
CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Erin Brockovich; Rules of Engagement; The Flintstones in Viva Rock Vegas.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *American Psycho; Black and White; Final Destination; Love and Basketball; Romeo Must Die; Rules of Engagement; Scream 3; The Skulls; The Flintstones in Viva Rock Vegas; The Road to El Dorado; Third World Cop; U-571.*

Pavilion—188 Prospect Park West (718-369-0838) *Frequency; Keeping the Faith; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *American Psycho; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571.*



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UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *American Psycho; Gossip; The Flintstones in Viva Rock Vegas; U-571; Where the Heart Is.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *28 Days; Erin Brockovich; Final Destination; Frequency; Keeping the Faith; Return to Me; Rules of Engagement; The Road to El Dorado; U-571; Where the Heart Is.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *28 Days; Frequency; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571; Where the Heart Is.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Scream 3; The Flintstones in Viva Rock Vegas.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *28 Days; American Psycho; Erin Brockovich; Final Destination; Gossip; Keeping the Faith; Love and Basketball; My Dog Skip; Romeo Must Die; Rules of Engagement; The Skulls; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Keeping the Faith; Rules of Engagement; The Flintstones in Viva Rock Vegas.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *28 Days; American Beauty; Erin Brockovich; Final Destination; Frequency; Gossip; Hadh Kar Di Aapne; High Fidelity; Keeping the Faith; Mission to Mars; My Dog Skip; Return to Me; Scream 3; The Skulls; Where the Money Is.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *All About My Mother; American Beauty; American Psycho; Kadosh; The Life and Times of Hank Greenberg; Me Myself I; My Dog Skip; Rules of Engagement.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *28 Days; Frequency; Gossip; Keeping the Faith; My Dog Skip; Rules of Engagement; The Flintstones in Viva Rock Vegas; U-571; Where the Heart Is.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Boys Don't Cry; Return to Me; Where the Money Is; Wonder Boys.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Scream 3; The Flintstones in Viva Rock Vegas.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *American Psycho; Love and Basketball; Romeo Must Die; Rules of Engagement; The Road to El Dorado; U-571; Where the Heart Is.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Gossip; The Flintstones in Viva Rock Vegas; Where the Money Is.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Final Destination; Gossip; Love and Basketball; Romeo Must Die.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *28 Days; American Psycho; Keeping the Faith; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571; Where the Heart Is.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *28 Days; Erin Brockovich; Love and Basketball; Return to Me; Romeo Must Die; The Road to El Dorado; U-571; Where the Heart Is.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *28 Days; Rules of Engagement; U-571; Where the Heart Is.*

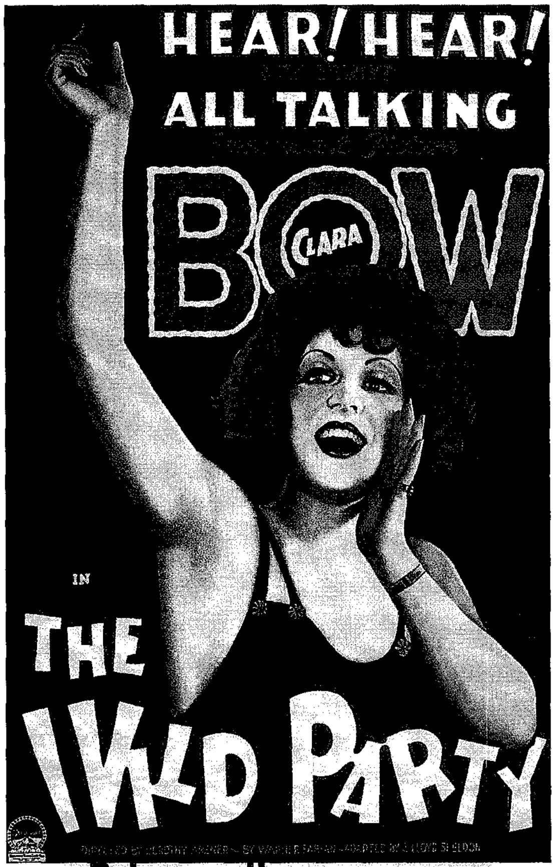
UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *28 Days; Frequency; Keeping the Faith; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; Where the Heart Is.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *28 Days; Erin Brockovich; Frequency; Gossip; Keeping the Faith; My Dog Skip; Rules of Engagement; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571; Where the Heart Is.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *28 Days; Keeping the Faith; Rules of Engagement; The Road to El Dorado; U-571.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *28 Days; American Psycho; Erin Brockovich; Final Destination; Frequency; Gossip; Keeping the Faith; Love and Basketball; Return to Me; Rules of Engagement; Scream 3; The Flintstones in Viva Rock Vegas; The Road to El Dorado; U-571; Where the Heart Is.*



Retrospective

Silents, Please!

A sexy silent film is practically an oxymoron, yet the sexiest film actress of all time was silent siren Louise Brooks . . . and before Brooks, there was Brooklyn-born Clara Bow, whose earthy, flirty sexuality consistently outshines the mediocre films she usually starred in. As an actress, Bow was the ideal instrument for a medium without sound—you could see her thoughts. Naturally, her career barely outlasted the silent era. (Recommended: 'Wings' and 'Mantrap.') The Clara Bow retrospective runs Mondays from May 1 through June 12 at Film Forum.

Photograph courtesy of Film Forum/David Graveen

Museums, Societies, Etc.

American Museum of the Moving Image—Opening 5/6: "Women Film Pioneers." 5/6: Mabel Normand shorts, first part; *Mickey* (1918). 5/7: Mabel Normand shorts, second part; *The Plastic Age* (1925). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—5/4–5/7: "Films by Michael Almereyda." 5/4: *Twister* (1989); *Rocking Horse Winner* (1997); *At Sundance* (1995). 5/5: *Rocking Horse Winner, Another Girl Another Planet* (1992); *Nadja* (1994). 5/6: *Rocking Horse Winner; At Sundance; Twister; Nadja.* 5/7: *Rocking Horse Winner, Another Girl Another Planet;* sneak preview of *Hamlet,* with Almereyda and Ethan Hawke attending. 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—5/2: *Leon Morin Prêtre* (1961). 5/3: *Experiment in Terror* (1962). 5/4: *He Ran All the Way* (1951). 5/5: *Death of a Bureaucrat* (1966). 5/6: *The Falls* (1980). 5/7: *Alice's Restaurant* (1969). 5/8: *Arthur Rimbaud, a Biography* (1991). 30 Lafayette Ave., Brooklyn (718-623-2770).

Cinema Classics—"Noir: Visions of Dark." 5/1–5/2: *The Third Voice* (1941); *House of Bamboo* (1955). 5/3–5/4: *Pickup on South Street* (1953). 5/5–5/7: *Spiral Staircase* (1946). 5/8–5/9: *Roadhouse* (1948). 332 E. 11th St. (212-675-6692); $5.

Film Forum—Through 5/11: Stanley Kubrick retrospective. 5/2: *Dr. Strangelove* (1964); *Paths of Glory* (1957). 5/3–5/4: *Full Metal Jacket* (1987). 5/5: *The Shining* (1980). 5/6: *2001: A Space Odyssey* (1968). 5/7: *Spartacus* (1960). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center (The Walter Reade Theater)—"Blame Canada!" concludes 5/4. 5/2: *Twilight of the Ice Nymphs; Crash; Choice and Destiny.* 5/3: *Isabel.* 5/4: *Crash; Calendar.* Beginning 5/5: "American Dreamer: Burt Lancaster." 5/5: *The Leopard* (1963); *The Killers* (1946); also, a panel discussion with John Turturro and others about Lancaster. 5/6: *Criss Cross* (1947); *The Leopard.* 5/7: *Atlantic City* (1980); *The Killers.* 5/8: *The Crimson Pirate* (1952); *Atlantic City.* 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

Ocularis—5/1: *Spanish Earth* (1937). 5/7: *Wild Strawberries* (1957). At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713. $5.

The Screening Room—Through 5/4: "Bond (James Bond): Shaken Not Stirred." 5/2: *Thunderball* (1965). 5/3: *You Only Live Twice* (1967). 5/4: *Diamonds Are Forever* (1971). 5/5–5/11: *Wattstax* (1973). 5/7: "Weekend Classics." *Breakfast at Tiffany's* (1961); *Willy Wonka & the Chocolate Factory* (1971). 5/5–5/6: "Midnight Madness." *Valley of the Dolls* (1967). 54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons).

Two Boots Pioneer Theater—5/2–5/3: *The Lifestyle.* 5/6–5/7: *All I Wanna Do.* 5/4–5/8: *Spin the Bottle.* 155 E. 3rd St. (212-254-3300); $9, $6 for seniors.

YWCA Cine-Club—Through 7/30: "The Surreal World of Luis Buñuel." 5/6–5/7: *Nazarin* (1958) 610 Lexington Ave., at 53rd St. (212-735-9717) $6 members, $7 nonmembers.

theater

The Footes...The Fantasticks...Dirty Blonde

Previews
Footes-loose

You might say that playwright Daisy Foote's new drama, *When They Speak of Rita,* is already standing on solid ground. Her Pulitzer- and Oscar-winning father, Horton, directs, and her sister Hallie stars as Rita, a New Hampshire woman who almost destroys her family in her pursuit of self-realization. *Rita* is Daisy's first major New York production, though Broadway is familiar territory for her family: Hallie has been acting for more than three decades, and Horton won his Pulitzer for the drama *The Young Man From Atlanta.* His plays have a strong regional flavor, a quality Daisy (far left, with Horton and Hallie) also brings to her writing, his region being the east coast of Texas, hers being the East Coast, period. Such comparisons can be hard for Daisy. "I'd be lying if I said I don't think about the difficulty of following my father," she says. "If he was a doctor and I went into medicine, people wouldn't think twice." But Hallie and Daisy count Horton among their biggest supporters, and the trust among the Footes works to the betterment of both the play and the sisters themselves. "The burden of expectations is something we all feel," says Daisy. "I have a wonderful marriage, great dogs. But it's still a struggle." While Rita's discontent with her life is something both Daisy and Hallie Foote can empathize with, neither can understand her inaction. "Rita's never really satisfied, but in many ways it's her own fault," says Hallie of her character. "I can see where she's coming from in that she's so paralyzed by fear she can't step through that first door." Yet Hallie had the family support her character never finds: "I can't relate to Rita in that my father has always made me feel like I can do anything," she says. (See "Off Broadway.")

RACHEL ORVINO

Broadway
Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Amadeus—Nearly two decades after its London and Broadway triumphs, Peter Shaffer's play returns, again directed by Sir Peter Hall. Michael Sheen purrs, hisses, and farts as Mozart; David Suchet plays his conniving nemesis, Salieri. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat). $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (No, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Seven lives and counting. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Through 6/25. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

openhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$60. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

The Green Bird—The enchanting surprise of the month, if not the season, this 1765 fairy-tale comedy by Carlo Gozzi is sheer delight. It includes a talking giant sculptured head, a statue that comes to life, a sorceress's garden, and singing apples. But

hotograph by Brennan Cavanaugh.

Opening
Blonde Ambition

Now that *Squonk* has been squashed, *Dirty Blonde* is moving into Broadway's Helen Hayes Theater. Playwright-actress Claudia Shear (center, with, from left, Bob Stillman and Kevin Chamberlin) scored a sold-out run and rave reviews for the New York Theatre Workshop production of her play, which tracks two lonely people who meet at the grave of their idol, Mae "I used to be snow white but I drifted" West. So if you agree with West that "too much of a good thing is wonderful," ladies and gentlemen, put your lips together and blow: Mae's play opens on—when else?—May Day. (See "Broadway.")

if you think this is kiddie stuff, think again. It is really for adults, although children will get enough of it to enjoy it, too. Though more modest in scale than director Julie Taymor's other triumph, the song of the Bird is sweeter, smarter, and subtler than the roar of the Lion. (Simon: 4/25/00.) $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00.) $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

A Moon for the Misbegotten—Thanks to Eugene O'Neill's artistry, the character of Josie is true enough to be a riveting character when incarnated by the right actress, and Cherry Jones is a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body, whom we watch superbly enact the painful rites of a redemption as his flesh visibly wastes away. There is a meatiness, a tenacity of grip, and, finally, a grandeur, which this production captures. (Simon: 4/3/00.) $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

The Music Man—Choreographer Susan Stroman (*Contact*) opens her second Broadway show of the season, a revival of Meredith Wilson's giddy musical about a con artist who connives his way into the hearts of innocent Iowans. Starring Craig Bierko and Rebecca Luker. $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Eleven leads, eleven years, and roughly seven million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

The Real Thing—The clever Tom Stoppard tells a fairly simple story as trickily, as cleverly as possible. He has lots of fun with his assorted adulteries, and his dialogue suitably sparkles. The current revival is less pleasurable than the 1984 American premiere, which had the proper sets and was better directed. Still, Stoppard is one of our few brainy and literate dramatists and once again warms up Broadway's intellectual climate by several balmy degrees. (Simon: 4/24/00.) $35–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

The Ride Down Mt. Morgan—Shakespearean star and Starfleet captain Patrick Stewart plays Lyman Felt, a bigamist businessman who must confront his two wives after a terrible accident, in Arthur Miller's drama. $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Rose—In Martin Sherman's new play, Olympia Dukakis plays a Jewish woman who reflects on her life, from her childhood in Russia, through Warsaw's ghettos, to Don Johnson's Miami. $30–$60. Mon.–Sat. at 8, Sat. at 2. *Lyceum Theatre, 149 W. 45 St. (212-239-6200).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Taller Than a Dwarf—*See Simon, p. 73.* $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

True West—Sam Shepard's dysfunctional brothers are brought back to life by two old friends: Philip Seymour Hoffman and John C. Reilly, most recently spotted together in the film *Magnolia*. $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/18. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

Waiting in the Wings—Noël Coward's fiftieth play (1960) still remains a minor gem in that bittersweet mode at which Coward excelled. A piece about former star stage actresses living out their declining years in the Wings, a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a majo folly; not having a good time at it is a virtual—no a real—impossibility. (Simon: 1/10/99.) $25–$70 Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugen O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

The Wild Party—Apparently, the partying on Broadway didn't end on New Year's Eve. Toni Collette Eartha Kitt, and Mandy Patinkin throw a Jazz Ag bash in a new musical, the second this season wit the same title and source, by Michael Joh LaChiusa and George C. Wolfe. $40–$85 Tues.–Sat. at 8, Wed. and Sat. at 2. *Virginia Theatr 245 W. 52nd St. (212-239-6200).*

Off Broadway

Previews and Openings

Abie's Island Rose—The Jewish Rep presents a ne musical comedy about a young Jewish medic student and a Caribbean nurse. Music by Dou Katsaros; lyrics by Richard Engquist and Fran Evans; book by Ron Sproat. $35–$4 Tues.–Thurs. and Sat. at 8, Sun. at 2 and 7. In pre views for a 5/7 opening. *Playhouse 91, 316 E. 91 St. (212-831-2000).*

Photograph by Joan Marc

Almost Famous—A one-man show about the mad, mad, mad world of Tinseltown by *Hollywood Squares* regular and comedy writer Bruce Vilanch. $35–$40. Mon.–Sat. at 8:30. In previews for a 5/11 opening. Through 6/11. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. In previews for a 5/4 reopening. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

Hansen's Cab—Mark R. Giesser's new play follows the plight of a woman diagnosed with Hansen's Disease, or leprosy, in 1958. $40. Tues.–Sat. at 8, Wed. and Sat. at 3, some Sun. at 3. In previews for a 5/9 opening. *Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).*

The Laramie Project—In November 1998, one month after Matthew Shepard's murder, director Moisés Kaufman (*Gross Indecency: The Three Trials of Oscar Wilde*) traveled with his company to Laramie, Wyoming, just as Shepard's death was becoming a catalyst for hate-crime legislation nationwide. Six visits and several hundred interviews later, Kaufman and members of his company will present a set of sampled monologues about the town and the murder. $25–$55. Mon., Wed., Thurs., Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. In previews for a 5/18 opening. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

The Rivals/Macbeth—Director Nicholas Martin, who now has *Time of the Cuckoo* and *Fully Committed* running Off Broadway, completes his hat trick with this new production of Richard Brinslyey Sheridan's 1775 comedy/Anne Justine D'Zmura directs the classic. $25–$35. Call for schedule. 5/2–5/13. *Playhouse at St. Clements, 423 W. 46th St. (212-279-4200).*

Runt—A family-friendly musical from the Netherlands complete with 28 dog-sized puppets. $10–$25. Call for schedule. 5/5–5/21. *New Victory Theater, 209 W. 42nd St. (212-239-6200).*

Small Craft Warnings—Worth Street Theater revives last year's successful production of the Tennessee Williams drama. $15–$40. Thurs., Fri., Sat., Mon. at 8, Sun. at 5. Previews begin 5/4 for a 5/8 opening. *Tribeca Playhouse, 111 Reade St. (212-532-8887).*

Small Craft Warnings—Worth Street Theater revives last year's successful production of the Tennessee Williams drama. $15–$40. Thurs., Fri., Sat., Mon. at 8, Sun. at 5. Previews begin 5/4 for a 5/8 opening. *Tribeca Playhouse, 111 Reade St. (212-532-8887).*

Song of Songs—A new musical based on Sholom Alecheim's love story. Score by Michael Friedman. Written and directed by Daniel Goldstein. $12–$15. Tues.–Sat. at 8, Sun. at 7. Previews begin 5/4 for a 5/9 opening. Through 5/20. *Greenwich St. Theatre, 547 Greenwich St. (212-592-4005).*

Two-Headed—A frontier tale about women in Utah featuring Lizbeth Mackay and Deirdre O'Connell. Directed by Joan Vail Thorne (*Exact Center of the Universe*). $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 5/3 for a 5/11 opening. *Women's Project Theatre, 424 W. 55th St. (212-239-6200).*

Wake Up and Smell the Coffee—The latest one-man wonder by Eric Bogosian (*subUrbia, Pounding Nails in the Floor With My Forehead*). $29.50–$49.50. Mon.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. In previews for a 5/4 opening. Through 5/7. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

When They Speak of Rita—Daisy Foote's new drama. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 5/3 for a 5/17 opening. *Primary Stages, 354 W. 45th St. (212-333-4052).*

The Wild Duck—Henrik Ibsen's 1884 tragicomedy is the fifth production in the Century Center's "Ibsen Series." $12. Wed.–Sat. at 8. In previews for a 5/4 opening. *Century Center Ballroom Theatre, 111 E. 15 St. (212-982-6782).*

Wonderful Town—Kathleen Marshall directs the final production of City Center's Encores! series. $25–$65. 5/4–5/6 at 8, 5/6 at 2, 5/7 at 6:30. *City Center Theatre, 131 W. 55th St. (212-581-1212).*

Yard Gal—Two delinquent teens roam the streets of London in this new play by Rebecca Prichard, who won a London Critic's Award for this work in 1998. $35. Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7, Mon. at 7. Through 5/21. *MCC Theater, 120 W. 28th St. (212-727-7765).*

Now Playing

American Buffalo—William H. Macy and Philip Baker Hall, two prodigiously talented actors who started out in the theater and achieved major Hollywood success, play bumbling thieves in David Mamet's 1975 play. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 5/21. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Blood on the Dining Room Floor—WPA Theatre presents a new music-theater work based on Gertrude Stein's text of the same name. Directed by Jeremy Dobrish. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 5/7. Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Bomb-itty of Errors—A hilarious, funky-fresh "add-rap-tation" of the Bard's classic. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

Cobb—Lee Blessing's play about the life of Ty Cobb. $25–$35. Mon.–Sat. at 8, Sat. at 2. *Melting Pot Theatre, 311 W. 43rd St. (212-279-4200).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills. Starring John Shea. $37.50–$40. Mon.–Sat. at 8, Sat. at 3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $35. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman, who may or may not be the love child of Ernest Borgnine and Ethel Merman, reveals all the aorta-bursting heartache that festers behind her dazzling persona. $30. Thurs., Fri., and Sat. at 8, Sun. at 7. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

The Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Onstage

Fantastick Voyage

The stock market may have peaked at about 11K, but the world's longest-running musical, 'The Fantasticks,' will celebrate 16,562 performances and 40 years of nonstop romance in Greenwich Village's tiny Sullivan Street Playhouse on May 3 (bottom, from left, Jerry Orbach, Rita Gardner, and Kenneth Nelson in 1960; top, Y2K's Paul Blankenship, Natasha Harper, and Charles Hagerty). The show that gave us "Try to Remember" and a stick for a Wall has had more than 11,000 productions nationwide (not to mention countless more internationally). Dot-commers despairing about the NASDAQ, take note: The show's original investors have received a 19,465 percent return on just a $16,500 investment. (See "Off Broadway.")

'hotographs: top, Leo Sorel; bottom, courtesy of The Fantasticks.

Hotel Universe—Jazz Age legends frolick along the French Riviera in this play by Philip Barry. $30. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 5/7. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. at 2:30, Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Jitney—*See Simon, p. 73.* $51. Tues., Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Kiki & Herb: Playing for Time—The downtown duo open their first open-ended Off Broadway run, after practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. $12–$15. Fri–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

Manchild in the Promised Land—Joseph Edward performs nineteen characters in this one-man adaptation of Claude Brown's classic autobiography about life in 1950's Harlem. $15–$35. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Through 5/21. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Murdered by the Mob—Interactive off-line entertainment with a three-course dinner, door prizes, death, dancing, and acting awards for best audience participation. $55. Fri. at 7:30, Sat. at 7. *Arno Ristorante, 141 W. 38th (1-800-687-3374).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Our Lady of Sligo—*See Simon, p. 73.* $30–$40. Tues.–Sat. at 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$80. Mon., Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro, author of *I Love You, You're Perfect, Now Change,* about four meddling Italian-American grandparents. $49.40. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. It pokes fun at every aspect of travel. (Simon: 12/15/97.) $20–$55; optional dinner 90 minutes before curtain. Mon. and Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

The Time of the Cuckoo—The classic romantic comedy about an American woman in Venice (Debra Monk) who finds love in a cute shopkeeper (Olek Krupa). $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 5/7. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.,* then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.,* with Italian buffet, champagne, and wedding cake. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 (212-239-6200).

Try to Remember: A Look at Off Broadway—Rita Gardner looks back on 40 years in the theater. $30. Sat. at 10. Through 5/6. *Sullivan Street Playhouse, 181 Sullivan St. (212-674-3838).*

Uncle Vanya —The Roundabout presents Chekhov's comedy, starring vets Sir Derek Jacobi, Laura Linney, Brian Murray, and Roger Rees. Michael Mayer (*Side Man*) directs. $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 6/11. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

The Waverly Gallery—Grande dame Eileen Heckert plays a Village art dealer who is forced to give up her gallery because of her age in a new play by Kenny Lonergan, author of *This Is Our Youth* and the recent Sundance hit *You Can Count on Me.* $40–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

What You Get and What You Expect—Christopher Ashley (*The Country Club, Currently of Palm Beach*) directs Jean-Marie Besset's play about two architects vying for the world's first extraterrestrial commission: a monument on the moon. $45. Tues.–Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Off-Off Broadway

The Beat—Hip-hop, dance, and poetry blend in this new work by Kamal Sinclair, Robbie McCauley, and Mustafa Shakir. Featuring *Bring In 'Da Noise* vet Baakari Wilder. $15–$25. Thurs.–Sat. at 8. *Context Studios, 28 Ave. A (212-802-9350).*

Bed, Boys, and Beyond—This musical revue features the latest, cutest pun and the latest, cutest lads. $15. Call for schedule. *Duplex Cabaret Theatre, 61 Christopher St. (212-255 5438).*

The Brothers Berg—A new play by Richard Abrons about two battling brothers presented by the New Federal Theatre. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. *HERE, 145 Sixth Ave. (212-647-0202).*

Charlie Victor Romeo (Cockpit Voice Recorder)—A piece about plane crashes based on black-box recordings. Thurs.–Sat. at 8. Through 5/27. *Collective Unconscious, 145 Ludlow St. (212-254-5277).*

Chekhov Vaudevilles—Eleven of Chekhov's vaudevilles in the renovated porn palace. $15–$20. Call for schedule. *Nada Show World Theater, 42nd St. and Eighth Ave. (212-586-7829).*

City Canyons—A new musical written by Trebor Lloyd and composed by Stephen McConnaughey. $12. Fri.–Mon. at 8, Sun. at 7. Through 5/21. *Gene Frankel Theater, 24 Bond St. (212-938-2321).*

The Designated Mourner—In Wallace Shawn's snooty new play, three people (Shawn, Deborah Eisenberg, and Larry Pine) decry middlebrow culture. Only 30 tickets available for each performance—how exclusive! $20. Mon.–Sat. at 7. Through 7/15. *21 S. William St. (212-532-8887).*

Endgame—Rude Mechanicals presents the Beckett one-act. $15. Wed.–Sat. at 8, Sun. at 3. 5/4–5/28. *30th St. Theater, 259 W. 30th St. (212-414-5136).*

The Five Hysterical Girls Theorem—A group of bizarre mathematicians gather to discuss number theory in this new play by Rinne Groff, a founding member of Elevator Repair Service. $12–$15. Tues.–Sat. at 8, Sun. at 7. *Connelly Theater, 220 E. 4th St. (212-358-3657).*

Goin' Sane—Emmy Gay's one-woman show of spoken word and comedy, backed by a live D.J. $15. Thurs.–Sat. at 8. Through 5/13. *Five Myles, 558 St. Johns Place, Brooklyn (718-783-4438).*

Marathon 2000—Ensemble Studio Theatre presents new one-acts by playwrights including Leslie Ayvazian, David Ives, Warren Leight, and Romulus Linney. $15. Call for schedule. 5/3–6/11. *E.S.T., 549 W. 52nd St. (212-247-4982).*

Medea—Eve Adamson directs the brutal classic. $15–$30. Call for schedule. Through 5/21. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Preaching to the Perverted—Culture-war vet and lesbian performance artist Holly Hughes dishes or Teletubbies and lays out her own gay agenda. $20 Thurs.–Sun. at 7:30. Through 5/21. *P.S. 122, 15 First Ave. (212-477-5288).*

What Happened to Me?—Playwright-videographe Harold Dean James uses video and actors to portray a homeless man. $12. Thurs.–Sat. at 7:30, Sun at 2:30 and 7:30. 5/4–5/21. *La MaMa E.T.C. 74A E. 4th St. (212-475-7710).*

Opening

Abie's Road

In 'Abie's Island Rose,' a new musical produced by the Jewish Repertory, Abie (Steven Rosen), a Jewish medical student in Manhattan, falls hard for Rose, a Caribbean nurse (Carla Woods, pictured with Rosen). Doug Katsaros, the musical director and conductor of 'Footloose,' composed and directs the musical; Richard Engquist ('Kuni-Leml') and Frank Evans collaborated on the lyrics; 'Dark Shadows' writer Ron Sproat did the book. In previews for a May 7 opening. (See "Off Broadway.")

Photograph by Carol Roseg

art

Tibor Kalman...Vik Muniz...Rudy Burckhardt

Galleries

Solos

Madison Avenue and Vicinity

Frederic Edwin Church—A retrospective of paintings, drawings, and sketches by the nineteenth-century American landscape painter; through 7/15. Berry-Hill, 11 E. 70th St. (212-744-2300).

Piero Dorazio—Abstract paintings from the fifties; through 5/31. Moeller, 167 E. 73rd St. (212-988-4500).

Sam Francis—Abstract paintings made between 1964 and 1968 whose compositions are characterized by open, off-white centers bordered by bright color; through 6/30. Gray, 1018 Madison Ave. (212-472-8787).

Lucian Freud—Paintings and etchings made by the British artist over the past three years, many of which have not been previously exhibited; through 5/19. Acquavella, 18 E. 79th St. (212-734-6300).

Leon Golub/Nancy Spero—Drawings from the sixties and seventies by both artists. Through 5/26. Roth Horowitz, 160a E. 70th St. (212-717-9067).

Rebecca John—Watercolors of botanical subjects; through 6/9. Davis & Langdale, 231 E. 60th St. (212-838-0333).

Leon Kossoff—London cityscapes and scenes, nude figures, and portraits by the British painter known for his works' heavily encrusted surfaces; through 5/20. Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400).

Vik Muniz—New works by the Brazilian-born artist, including the series "Personal Articles," a set of 60 fantasy newspaper articles accompanied by computer-manipulated photographs, each in an edition of six, and small paintings made from memory after snapshots found in family albums; through 6/9. Ubu, 16 E. 78th St. (212-794-4444).

Francis Picabia—Late paintings and works on paper by this artist, a pioneer of the Dada movement in Paris; through 6/9. Werner, 4 E. 77th St. (212-988-1623).

Lorraine Shemesh—Realist paintings of swimming figures; through 6/9. Stone, 113 E. 90th St. (212-987-4997).

ndy Warhol—The artist's iconic silkscreen paintings of Jackie Kennedy, Liz Taylor, and Marilyn Monroe; through 6/3. C&M Arts, 45 E. 78th St. (212-861-0020).

57th Street Area

lexander Archipenko—Terra-cotta sculptures made between 1935 and 1948; through 6/2. Zabriskie, 41 E. 57th St. (212-752-1223).

heresa Bernstein—Paintings and works on paper of landscapes, interiors, and other subjects dating from 1909 to 1980 by one of the youngest members of the Ashcan school, who recently turned 110; through 6/10. Whalen, 24 W. 57th St. (212-397-9700).

lice Dalton Brown—Recent paintings of landscapes and interiors; through 5/26. Fischbach, 24 W. 57th St. (212-759-2345).

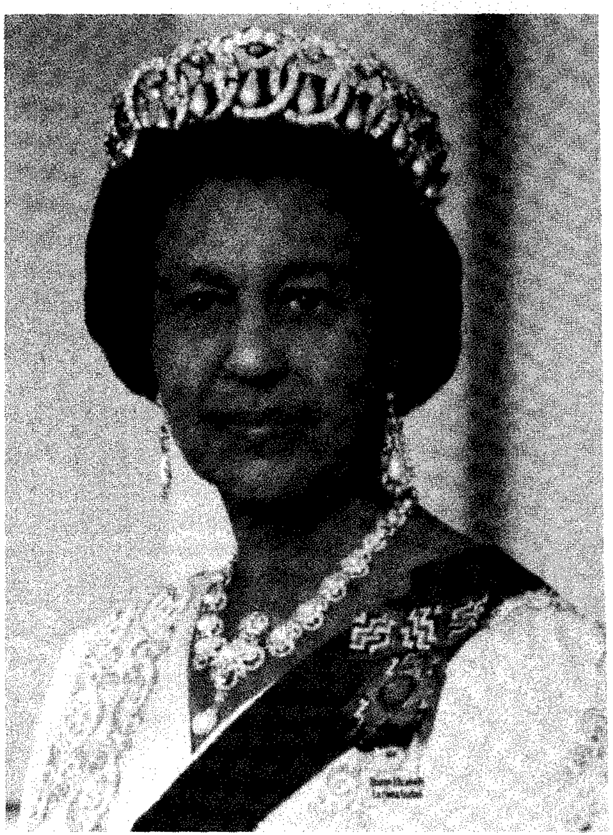
illiam King—Eighteen of the artist's sculptures of elongated figures dating from the past twenty years; through 5/26. Kraushaar, 724 Fifth Ave. (212-307-5730).

mes Martin—Recent large-scale abstract paintings based on aspects of love; through 6/10. PaceWildenstein, 32 E. 57th St. (212-421-3292).

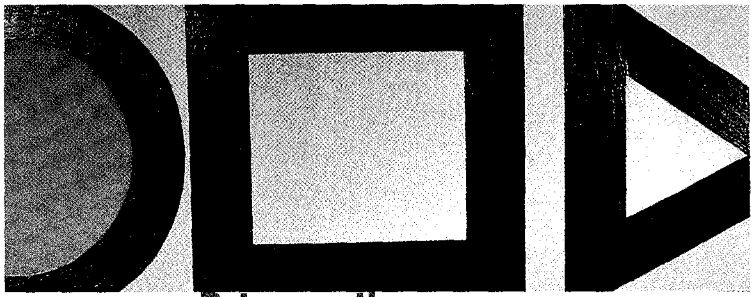
Retrospective

Appreciating Bad Design

"He wasn't into fashion, didn't care that much about it," says Maira Kalman about her husband, the graphic designer Tibor Kalman. But he understood that basic fashion principle: Be outrageous, be memorable. A year after his death at age 49, Kalman remains hard to pigeonhole, though it's safe to say he played a huge part in breaking down the orderly corporatized world of Good Design. "Unslick, undesigned, sort of—more honest, less glitzy, less electronic, so that you actually feel the craft of the human behind there," says Maira about his influences. Contrary to the classic ethos of Good Design, which justified itself by celebrating the product reduced to its pure essence, Kalman would, in his words, "fuck it up." Consider the clocks and watches his design firm, M&Co., produced: Pure white faces with black numbers in a dressy typeface like Bodoni—epitomizing clean elegance—except the numbers would be in the wrong places. Or they'd all be missing except the five ("the most important hour of the day," he explained; "dawn/bar opens/workday ends, etc."). And why not? Desktop publishing lets anyone with the slightest skill produce a handsome logotype—which means that straight-up Good Design is no longer much of an achievement. *Colors* magazine, which Tibor edited, messed with images relentlessly, most memorably publishing the black-for-a-day Queen Elizabeth that was the talk of Britain. As for Kalman's broader mark on the world, New Yorkers need look no farther than the rebuilding of Times Square. "When they were getting started," Maira remembers, "there was a really strong camp that wanted it much more orderly," a sanitized version of what it had been in 1895. Kalman and others managed to turn them on to the anarchy of the place—and the understanding that, once rebuilt, it wouldn't be finished until it accrued character over subsequent decades. Also among the projects he never saw complete is the New Museum's retrospective of his work, largely realized by Maira and opening May 6. Though, given yet another of his unrealized ideas, he might have enjoyed staging his own memorial someplace a little less reverential: "He wanted to start a museum of weird and wacky stuff—modern social anthropology," Maira says. "Somewhere in, like, a defunct Woolworth's." **CHRISTOPHER BONANOS**



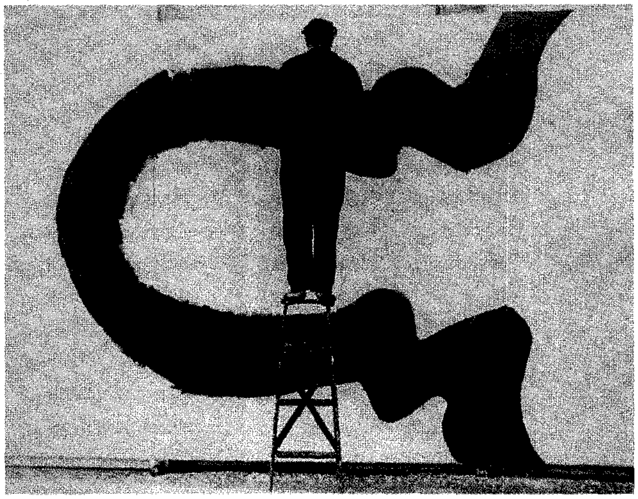
otograph courtesy of the New Museum of Contemporary Art.



Retrospective

Rudy & Company

When the Swiss-born photographer, filmmaker, and painter Rudy Burckhardt died last August at age 85, those who knew him took his loss hard. Modest, generous, and civilized to a fault, Burckhardt represented a particularly cherished moment in New York's avant-garde life. That smaller, cozier art world—and Burckhardt's place in the middle of it—is affectionately recalled in "Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s." (New York University, Grey Art Gallery, 100 Washington Square East; May 9 through July 15). The exhibit, organized by poet/critic Vincent Katz and Grey Gallery director Lynn Gumpert, pairs Burckhardt's photographic portraits of his now-celebrated artist friends with their own works, most of them drawn from the New York University Art Collection (pictured above, Al Held's 'A Mural Sketch,' 1964, and below, Burckhardt's portrait of Held in his New York studio, 1964).



Fairfield Porter—A retrospective of paintings and works on paper by the American artist and art critic known for his landscapes of Maine and Southampton, Long Island, and portrayals of his family and friends, including examples of his personal correspondence and articles for magazines; through 5/27. AXA, 787 Seventh Ave., at 51st St. (212-554-4818), Mon.–Fri. 11–6, Sat. 12–5.

Neil Welliver—Prints from the early eighties to the present, among them the artist's large-scale *ukiyo-e* woodcuts of the Maine woods; through 6/9. De Nagy, 724 Fifth Ave. (212-262-5050).

SoHo and TriBeCa

Ghada Amer—New sewn works; through 5/27. Deitch Projects, 18 Wooster St. (212-343-7300).

Tony Berlant—Paintings of birds in surreal environments that continue the artist's method of painting on collage compositions of sheet metal; through 5/20. Lennon, Weinberg, 560 Broadway (212-941-0012).

Bonnie Collura—Works on paper and amalgamated sculptures of plaster, foan, paper, putty, and paint; through 5/26. Lehmann, Maupin, 39 Greene St. (212-965-0753).

Zhang Huan—Large photographic works and video from a performance the artist staged at the Seattle Asian Art Museum; through 5/27. Deitch Projects, 76 Grand St. (212-343-7300).

John F. Simon Jr.—A recent edition titled *ComplexCity* that features original software written by the artist and displayed on flat panel LCD screens to suggest constantly evolving "paintings"; through 5/20. Gering, 476 Broome St. (212-226-8195).

Muntadas—A video installation from 1996 and blueprints, through 5/27, at Kent, 67 Prince St. (212-966-4500), and a recent video triptych, through 5/27, at Crosby Street Project Space, 113 Crosby St. (212-925-4484).

Richard Purdy/Rafael Ferrer—An installation of wall drawings, computer-generated images, and encaustic paintings/New gouache paintings inspired by Alberto Giacometti's studio; 5/3–31. Hoffman, 429 W. Broadway (212-966-6676).

David Scher—Paintings, sculpture, and works on paper; through 5/27. Tilton, 49 Greene St. (212-941-1775).

Robert Zandvliet—Monotypes and paintings from the artist's "Varick" series; through 6/10. Blum, 99 Wooster St. (212-343-0441).

Chelsea

Amy Adler—Recent cibachrome photographs and drawings documenting the artist's performances; through 5/20. Kaplan, 416 W. 14th (212-645-7335).

Jan Albers/Daniela Steinfeld—A sculpture combining iconic store-bought goods and mundane building materials/Photographs of the artist costumed as various sports figures. Through 5/27. Meltzer, 516 W. 20th St. (212-343-8256).

D-L Alvarez—A new work titled *Sculpture Garden* that comprises architectural models, maps, and documentary footage that might be found in a garden-planning office; through 5/20. Eller, 529 W. 20th St. (212-206-6411).

Oladele Bamgboye—An interactive computer installation in which viewers can manipulate digital variants of cultural artifacts, by an African-born artist living in London; through 6/10. Erben, 516 W. 20th St. (212-645-8701).

Willie Cole—New sculpture, including a six-foot-high pair of ceramic high-heel shoes and a group of doll-like figures configured from ceramic basins and chrome plumbing parts, and a film projection; through 5/26. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

René Daniëls—Paintings and drawings by the Holland-based artist spanning the late seventies through the eighties, on loan from the René Daniëls Foundation and various European museums; through 6/3. Metro Pictures, 519 W. 24th St. (212-206-7100).

E. V. Day—An installation in which the artist has transformed a sequined Stephen Sprouse dress into a ten-foot-tall column of sparkling light; through 6/3. Urbach Architecture, 526 W. 26th St. (212-627-0974).

Edgard de Souza—Sculpture and photographs that explore the human form; through 5/20. Shainman, 513 W. 20th St. (212-645-1701).

Steve DiBenedetto—Small-scale paintings that combine abstraction and representation and were completed during a three-month stay on the estate of Claude Monet in Giverny, France; through 5/27. Baumgartner, 418 W. 15th St. (212-633-2276).

Katharina Fritsch—Two large-scale sculptures that continue the German artist's exploration of fairy-tale imagery; through 6/23. Marks, 523 W. 24th St. (212-243-0200).

Gregory Green—Recent works that address empowerment, including *M.I.T.A.R.B.U.*, a fully restored 1967 VW Westfalia Campmobile reoutfitted with a complete sound and video recording and mixing studio, a VHF television transmission system, a radio transmitter, and Internet accessibility; through 6/3. Feigen, 535 W. 20th St. (212-929-0500).

Carlos Leon/Stan Smokler—Black abstract paintings that mix gestural and geometric elements/Suspended steel sculptures. Through 5/27. Foster, 529 W. 20th St. (212-229-0044).

Yeardley Leonard—Recent abstract paintings; through 5/27. Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Marilyn Minter—New paintings and photographs; through 5/20. XL, 604 W. 22nd St. (212-482-4111).

Stephen Mueller—Recent abstract paintings; through 5/20. Maynes, 529 W. 20th St. (212-741-3318).

Lucio Pozzi/Michele Blondel—"Level Group," a series of minimal paintings executed over a period of 25 years, on horizontal and vertical panels of varying thickness/New sculptures that combine hand-blown crystal and found objects and were inspired by the artist's recent visit to India. Through 5/20. Weber, 529 W. 20th St. (212-691-5711).

Pipilotti Rist—New work; through 5/27. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Keith Sonnier—Drawings and sculptures from the past three years; through 6/3. Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Rudolf Stingel—Large wall-mounted pieces of whit Styrofoam that are covered with a pattern of footprints made by the artist walking directly or them; through 6/3. Cooper, 534 W. 21s St. (212-255-1105).

Gert Verhoeven—Recent work; throug 6/2. Burgin, 243 W. 18th St. (212-462 2668).

Gillian Wearing—*Drunk*, a new large scale video installation that focuses on group of inebriates who spend thei days near the British artist's studi through 5/20. Gorney Bravin + Le 534 W. 26th St. (212-352-8872).

Charles Yuen/John Monti—Paintings odd characters in mysterious situa tions/Rubber and plastic sculptures th draw on California plastic artists, Po Art, Minimalism, and product desig Through 5/20. Harris, 529 W. 20th S (212-463-9666).

Mel Ziegler—Drawings that depi whimsical proposals for outdoor pr jects; through 6/3. Cooper, 534 W. 21 St. (212-255-1105).

Andrea Zittel/Gillian Carnegie—Soun proof portable living environments th were conceived to liberate their inhab

Photographs: top, courtesy of Grey Art Gallery; bottom, from the Estate of Rudolph Burckhardt, courtesy of Tibor de Nagy Galle

tants from the dictates of externally imposed time/Landscape paintings that convey anxiety through the artist's obsessive handling of paint; through 5/27. Rosen, 525 W. 24th St. (212-627-6000).

Other

Charles Cajori—A survey of the artist's figurative drawings from the past 40 years; through 5/20. New York Studio School, 8 W. 8th St. (212-673-6466).

Group Shows

Madison Avenue and Vicinity

Knoedler—19 E. 70th St. (212-794-0550). "The Collector as Patron in the Twentieth Century," postwar and contemporary art from the collections of five prominent living collector-patrons, including Agnes Gund, Marieluise Hessel, Bebe and Crosby Kemper, Mary and Jim Patton, and Bea and Phil Gersh; through 7/31.

York—21 E. 65th St. (212-772-9155). Paintings, watercolors, drawings, and photographs of Bermuda on loan from the Masterworks Foundation in Bermuda, including works by Demuth, Homer, Gleizes, O'Keeffe, others; through 5/26.

57th Street Area

PaineWebber—1285 Ave. of the Americas (212-534-1672, ext. 212). "Painting the Town, Cityscapes From the Museum of the City of New York," works by Audubon, Hassam, Hopkins, Marsh, others; through 6/23.

St. Etienne—24 W. 57th St. (212-245-6734). Late nineteenth- and early twentieth-century portraiture in Austria and Germany by Corinth, Gerstl, Jawlensky, Kokoschka, Nolde, Schiele, others; through 6/10.

SoHo and TriBeCa

Exit Art—548 Broadway (212-966-7745). "Nuevo New York," the non-profit gallery's annual exhibition of works by emerging artists chosen by its directors Jeanette Ingberman and Papo Colo; through 6/10.

Kelly—43 Mercer St. (212-343-2405). "On Language," works in various media that use language, by Gordon, Hamilton, Kosuth, Nauman, Simpson, Wegner, Wool, others; through 6/10.

Kern—558 Broadway (212-965-1706). "The Boys in Bubbles," works by Flood, McCarthy, Pierson; through 6/3.

Chelsea

Audiello—526 W. 26th St. (212-675-9082). "Effects." Works that suggest or incorporate special effects, by Ames, Crockett, Espinosa, Gispert, LaVerdiere; through 6/3.

Thatcher—529 W. 20th St. (212-675-0222). "Industry." Works by Beech, Monti, and Thatcher; through 5/20.

Photography

Robert Bourdeau—Images of abandoned industrial sites taken over the past decade in the "rust belts" of the United States, France, Germany, and Luxembourg; through 6/17. Houk, 745 Fifth Ave. (212-750-7070).

Rena Bass Forman—Large-format photographs taken in rural India, including images of the 15th-century Jain temple of Ranakpur, the waterways of Kerala, and the seventh-century stone sculptures and ruins of Mahabalipuram; through 5/21. Benrubi, 52 E. 76th St. (517-3766).

ibson—568 Broadway (212-925-1192). "Bizarre!" Photographs by Adams, Beckley, Dunning, Geerlinks, Gibson, Serrano, Sherman, Sigismondi, Witkin; through 5/27.

CP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution from 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "Nathan Lyons: Riding First Class on the Titanic," the culmination of a 30-year project by Lyons featuring 200 black-and-white sequenced images revealing his unique view of America and its social landscape; through 6/18.

Mikael Levin—Gelatin silver prints that capture street life in the vicinity of 29th Street and Eighth Avenue; through 6/24. Barefoot, 580 Broadway (212-625-8899).

Nathan Lyons—Early work from the fifties and from the photographer's first monograph, *Notations in Passing* (M.I.T., 1974); through 6/3. Greenberg, 120 Wooster St. (212-334-0010).

Robert Mapplethorpe—Auto-portrait Polaroids of the seventies; through 6/10. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Bing Wright—Color photographs; through 5/27. Schoormans, 508 W. 26th St. (212-243-3159).

Museums

American Craft Museum—"Defining Craft 1: Collecting for the New Millennium." A selection of works from the museum's permanent collection and works that have been promised as gifts; through 5/7. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri.–Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Butterfly Conservatory: Tropical Butterflies Alive in Winter"; through 5/29. . . . "Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Brooklyn Museum of Art—"Realm of Marvels: Building Collections for the Future." Works from almost every major area of the museum's holdings, representing nearly every culture and almost all of recorded time; through 6/18. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "The Guennol Collection: Cabinet of Wonders." Olmec jade carvings, pre-Columbian textiles, American folk art, and works by de Kooning, Cornell, and other twentieth-century artists that were given to the museum by Alastair Bradley Martin and his wife, Edith Park Martin; through 5/7. . . . "Urban Glass." A collaboration between Urban Glass, the New York Center for Contemporary Glass in downtown Brooklyn, and the Brooklyn Museum of Art, consisting of works by contemporary glass artists that were inspired by objects in the museum's collection; 5/6–9/3. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts—"Robert Irwin: *Excursus: Homage to the Square*"; through 6/18. . . . "Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"The Prinzhorn Collection: Traces Upon the *Wunderblock*, From the University of Heidelberg." Drawings by psychiatric patients that were amassed during the twenties by the psychiatrist and art historian Hans Prinzhorn; through 6/10. . . . "James Castle: House Drawings." The first New York exhibition of drawings and paper constructions by the self-taught artist from Idaho; through 5/4. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Frick Collection—"Michelangelo to Picasso: Master Drawings From the Collection of the Albertina, Vienna." Drawings by Chagall, Dürer, Klimt, Pollock, and others on loan from the Graphische Sammlung Albertina (Graphic Art Collection Albertina), one of Europe's greatest repositories of works on paper; through 6/18.1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors (admission free on Dec.19, 1999); children under 10 not admitted.

Grey Art Gallery—"Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s." Photographic portraits of artists by Burckhardt, who died last year at the age of 85, juxtaposed with works by those artists from the New York University Art Collection, as well as a selection of Burckhardt's films and photographs of New York cityscapes; 5/9–7/15. 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Jewish Museum—"Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"The Art of Japan From the Mary Griggs Burke Collection." Paintings, sculptures, ceramics, and other works dating from the second millennium B.C. to the early nineteenth century; through 6/25. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Walker Evans." A retrospective of the American photographer (1903–1975) comprising some 175 vintage prints from public and private collections throughout the U.S. and Canada as well as from the photographer's archive, which was acquired by the Metropolitan in 1994; through 5/14. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Northern Drawings of the 15th and 16th Centuries in the Robert Lehman Collection." French, German, and Netherlandish drawings and illuminations; through 5/21. . . . "Tilman Riemenschneider: Master Sculptor of the Late Middle Ages." An international loan exhibition of carved-wood and stone works by the German sculptor (1460–1531); through 5/14. . . . "Ancient Faces: Mummy Portraits From Roman Egypt." Painted panel portraits made in Egypt from the first to third century A.D.; through 5/7. . . . "Art and Oracle: Spirit Voices of Africa." African sculpture and objects dating from the sixteenth to the twentieth century; through 7/30. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 5/14. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

El Museo del Barrio—"Latin American Still Life: Reflections of Time and Place." Paintings, sculptures, and other works depicting still-life by twentieth-century Caribbean, Central American, and South

American artists, among them Diego Rivera, Rufino Tamayo, and Wilfredo Lam; through 5/21. . . . "Franco Mondini Ruíz: *Mexic*." A site-specific installation depicting a romanticized, miniature cityscape of the Aztec capital, Tenochtitlán, now Mexico City; through 5/21. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Hair in African Sculpture and Art." An exhibition exploring the significance of hair in African society through masks and figures, combs, beads, headrests, and an actual Ghanaian barber shop; through 5/28. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Making Choices," the second cycle of MoMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naive artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dali, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Contructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Feud, Hopper, Rivera, others; through 8/22. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Giorgio Morandi Etchings." Etchings spanning 1912 to 1949; through 8/22. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 8/22. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s." Works by Herbert Bayer, El Lissitzky, László Moholy-Nagy, Aleksandr Rodchenko, and others; through 8/22. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early eighteenth century through the twentieth; through 9/24. . . . "Ordinary People, Extraordinary Lives: 100 Years of Labor in New York City." Photographs and oral histories documenting the lives of New York City's workers over the past century; through 7/16. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

New Museum of Contemporary Art—"Picturing the Modern Amazon." Images of physically strong women in paintings, drawings, videos, sculptures, photographs, and other media by more than 60 contemporary artists; through 7/2. . . . "Tiborocity: Design and Undesign by Tibor Kalman." A retrospective of the late designer's work in print, film, video, and product design, including more than 200 pieces from his personal collection; the archives of M&Co., the design firm he founded in 1979; and his contributions as editor-in-chief of the Benetton-sponsored magazine *Colors*; 5/6–8/7. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. from 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"Stork Club." An exhibition tracing the history of New York's legendary nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. . . . "Magnum Our Turning World, Photographs 1989–1999." Works by photographers who work or worked for the legendary photo agency; through 6/18. . . . "Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; through 7/9. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in American from the 1870s through the 1950s; through 7/9. . . . "New York on the Brink! The Fiscal Crisis of the 1970s." Documentary photographs, newspaper headlines, political cartoons, and objects relating to New York's notorious fiscal crisis; through 5/7. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"Greater New York." The first significant collaboration between P.S.1 and MOMA, an exhibition of works by more than 140 artists who have emerged as vital voices over the past five years; through 5/16. . . . New works by Rob Pruitt, Ricardo Ribenboim, and Luca Vitone; through 6/18. . . . "P.S.1 Special Projects Program." Site-specific projects by Ethan Crenson, Alix Lambert, and Jyung Mee Park; through 5/28. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

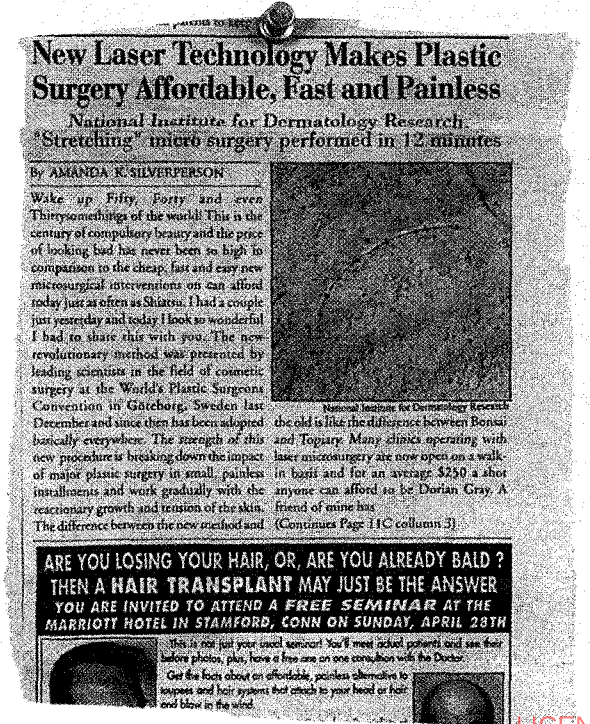
Studio Museum in Harlem—"Collection in Context." A selection of paintings, photographs, sculpture, and works in other media from the museum's permanent collection; through 5/21. . . . "Images of Harlem: Selected Photographs of James VanDerZee." Images of Harlem in its heyday by the Massachusetts-born photographer who moved to New York in 1906; through 5/21. 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Biennial 2000." The museum's biannual survey of contemporary American art, featuring works in all media by 97 artists; through 6/4. . . . "Edward Hopper, Printmaker." More than 50 etchings and drypoints drawn almost entirely from the bequest of the artist's wife, Jo Hopper, which entered the museum in 1970; through 5/28. . . . "What's New: Recent Acquisitions in Photography." Works by Matthew Barney, Nan Goldin, Vik Muniz, Cindy Sherman, and others; through 5/21. . . . "Highlights From the Permanent Collection"; through 6/4. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri.–Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Shahzia Sikander: Acts of Balance." The first one-person museum exhibition of the Pakistan-born artist's work, comprising an installation of wall paintings and a mural-size, three-panel painting that combines Islamic and Hindu artistic traditions with elements of Western art and popular culture; through 7/7. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Talent

Two New York shows at once aren't necessarily every artist's dream. But Brooklyn-based Brazilian artist Vik Muniz has never been short on ideas—or on media in which to carry them out. For his Upper East Side appearance at Ubu Gallery (16 East 78th Street; through June 9), Muniz, who is also in the nearby Whitney's 2000 Biennial, is showing works from the series "Personal Articles" (pictured), fantasy newspaper articles accompanied by computer-manipulated photographs, and "Photographs," a dozen small paintings created from memory after family snapshots. Downtown, at Brent Sikkema (530 West 22nd Street; May 5 through June 3), Muniz is showing new photographs of his hand-drawn versions of existing photographs (Abe Lincoln, the *Hindenburg* disaster, and the first footprint on the moon).



patients to keep

New Laser Technology Makes Plastic Surgery Affordable, Fast and Painless

National Institute for Dermatology Research "Stretching" micro surgery performed in 12 minutes

By AMANDA K. SILVERPERSON

Wake up Fifty, Forty and even Thirtysomethings of the world! This is the century of compulsory beauty and the price of looking bad has never been so high in comparison to the cheap, fast and easy new microsurgical interventions on can afford today just as often as Shiatsu. I had a couple just yesterday and today I look so wonderful I had to share this with you. The new revolutionary method was presented by leading scientists in the field of cosmetic surgery at the World's Plastic Surgeons Convention in Göteborg, Sweden last December and since then has been adopted basically everywhere. The strength of this new procedure is breaking down the impact of major plastic surgery in small, painless installments and work gradually with the reactionary growth and tension of the skin. The difference between the new method and the old is like the difference between Bonsai and Topiary. Many clinics operating with laser microsurgery are now open on a walk-in basis and for an average $250 a shot anyone can afford to be Dorian Gray. A friend of mine has

(Continues Page 11C column 3)

National Institute for Dermatology Research

ARE YOU LOSING YOUR HAIR, OR, ARE YOU ALREADY BALD ?
THEN A HAIR TRANSPLANT MAY JUST BE THE ANSWER
YOU ARE INVITED TO ATTEND A FREE SEMINAR AT THE MARRIOTT HOTEL IN STAMFORD, CONN ON SUNDAY, APRIL 28TH

This is not just your usual seminar! You'll meet actual patients and see their before photos, plus, have a free one on one consultation with the Doctor.

Get the facts about an affordable, painless alternative to toupees and hair systems that attach to your head or hair and blow in the wind.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). 5/2–5/3 at 10 and 2: "Nineteenth and Twentieth Century Prints." On view from 4/29. 5/8 at 7 and 5/9 at 10: "Impressionist and Post-Impressionist." On view from 5/6. 5/9 at 2: "Twentieth Century Works on Paper." On view from 5/6. 5/9 at 7: "Twentieth Century Art." On view from 5/6.

Christie's East—219 E. 67th St. (212-606-0430). 5/5 at 1: "Fine Musical Instruments Including Important Property From the Collection of Jacques Français." On view from 5/1. 5/8 at 1: "Twentieth Century Impressionist and Contemporary Art." On view from 5/4.

Doyle—175 E. 87th St. (212-427-2730). 5/3 at 10 "Rare Sporting Books" followed by "Old Master Modern and Contemporary Prints." On view from 4/29.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 5/3 at 10:15 and 2: "Nineteenth Centur Paintings." On view from 5/2. 5/4 and 5/5 at 1 and 2: "Nineteenth and Twentieth Centur Prints." On view from 5/3. 5/6 at 10 and 2: "Th Ken Tyler and Tyler Graphics Collection." O view from 4/4. 5/7 at 1: "Contemporary Prints. On view from 5/3.

Swann Galleries—104 E. 25th St. (212-254-4710 5/4 at 10:30 and 2:30: "Old and Rare Medicin and Science: Hemlock Books Inventory and Ref erence Library." On view from 4/29. 5/8 at 10:3 "Modernist Posters." On view from 5/5.

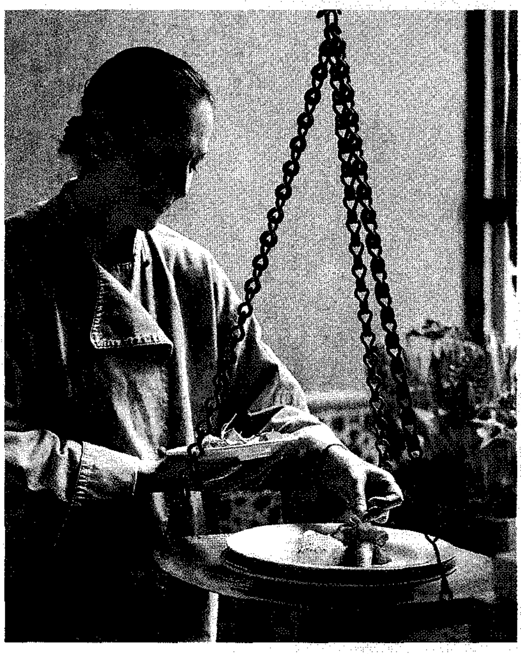
Photograph courtesy of Ubu Galler

restaurants

Pearl of a Pudding...It Makes a Village

First Taste
By the Book

With the arrival of cookbook author Patricia Quintana, Placido Domingo has installed one of the two or three greatest Mexican chefs in the kitchen of his eponymously named restaurant, Domingo. With her hair pulled tightly back, her denim chef's tunic, and the graceful gait of someone who has taken at least a few years of ballet, Quintana looks every bit the Castilian aristocrat as interpreted by, say, Audrey Hepburn. Her food features pure Mexican ingredients and recipes combined with the culinary technique that she learned in the rarified Gallic kitchens of Michel Guérard and Gaston Lenotre. Her Saturday special, cochinita pibil (pit-roasted pork) is rubbed with a Mayan recado, the spicy paste of roast chilies and natto seeds that typifies Yucatecan cuisine. Steamed bass with huitlacoche (corn smut) presents this little-known but delicate ingredient in a refined coupling with corn truffle and saffron that is redolent of the flavors of Oaxaca and Tehuantepec. Lamb shank steamed in banana leaf and served with four sauces is a powerfully unctuous interpretation of a shepherd's feast. Her quesadillas de comal are crisp and savory and benefit from dunking in a medley of sauces, including a smoky and fiery chipotle preparation. There are chilies all through this cooking, but the complex tastes and combinations that Quintana assembles are much more than merely hot. There are also full-throated arias by Alejandro, one of the Mexican-born waitstaff, on request. Do yourself a favor and request one (209 East 49th Street; 212-826-8269).



PETER KAMINSKY

Manhattan

Lower New York

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

Ecco—Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. *124 Chambers St. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

enang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Vild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

otograph by Carina Salvi.

Opening

Bistro Masters

After fifteen years of pushing steak-frites and frisée aux lardons at places like Odeon and Quatorze, chef Stephen Lyle (below, right) has more than mastered the bistro idiom. At Village, which he opens this week with partner and ex–Odeon manager Hafid Elbrogi (at left), he weaves Asian and Mexican accents into that timeworn tapestry in dishes like tuna sashimi with grape leaves, horseradish, and beets; and oyster pan roast with chipotles and crème fraîche. If such creative tinkering makes you nervous, not to worry: Lyle happily caters to the culinarily conservative with steak au poivre, potatoes sautéed in duck fat, and, on the "lighter" café menu, foie gras terrine and the requisite burger. Entrées $14 to $22.50. (62 West 9th Street; 212-505-3355.)

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour on weekdays from 4 to 7 P.M., and for a typically hearty Irish breakfast on weekends. *149 Second Ave. (212-529-5000). (I–M) AE, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Elephant & Castle—For more than a quarter of a century, as the city's kitchens went pan-Asian and pan-Latino around it, this West Village landmark has satisfied cravings for basic American fare like burgers, omelettes, and Caesar salad. Sliced steak with Merlot sauce is about as highfalutin as the friendly spot gets. *68 Greenwich Ave. (212-243-1400). (I–M) AE, CB, DC, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

West Village Saloon—This bare bones bar-restaurant features a Wednesday night all-you-can-eat baby-back-ribs dinner, and live music on Thursday and Friday. *51 Grove St. (212-924-1443). (I) AE, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Back Porch—An ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (212-685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metro Fish—Hearty fish dinners with all the fixin's in a "nautical townhouse" setting. Live lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. Those with more of a culinary wanderlust can sample the house-special bouillabaisse. *8 E. 36th St. (212-683-6444). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafooc preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal 42nd St. and Vanderbilt Ave. (212-490-6650). (M AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and servec with notable agility in an intimate—sometime crowded—setting. *414 Park Ave. at 28th St. (212 689-1360). (M) AE, CB, DC, MC, V.*

Tivoli Bar & Grill—This midtown restaurant aspires t a hip, young crowd. Thus, live music on Thursda night, a D.J. on Saturdays, and a menu heavy o seafood. *515 Third Ave., nr. 34th St. (212-532 3300). (I–M) AE, MC, V.*

Verbena—Diane Forley's seasonal American cuisin is at once delicate and deliciously satisfying; th room, similarly, pulls off the neat trick of feelin luxurious and minimalist at the same time. Th menu is whimsically divided into two cate gories—fruits and vegetables, and fish, birds, an meats—with such appealing entries as butterm squash ravioli with roasted orange sauce, and rac of lamb with Yorkshire pudding. In summer, de mand a garden table. *54 Irving Pl. (212-260-5454 (M–E) AE, DC, MC, V.*

Photograph by Magdalena Car

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Askew—Free French fries! For some, that's reason enough to visit this cheerful little restaurant where virtually everything else conforms to the intriguing theme of marinated meat on a stick. There's skewered chicken and mango, beef au poivre, and panko-crusted salmon, plus stickless soups, salads, and vegetable sides. *1004 Second Ave., at 53rd St. (212-421-8742). (I–M) AE, DC, MC, V.*

Beer Bar—Famous for its colossal burger, this American bistro in the MetLife building is especially abuzz after work, when hordes of young urban professionals converge on the outdoor café. It's safe to assume they're drawn by the name of the joint, which says it all, but there's plenty to eat too, like the ever-popular moules-frites. *200 Park Ave., at 45th St. (212-818-1222). (I–M) AE, MC, V.*

Brasserie—Nostalgists might hanker for the ghost of the late, lamented Brasserie. This sure ain't it. But there's no reason to mourn once you get an eyeful of the stunningly modern design, the lively crowd, and those video screens that make as big a production of your entrance as the old restaurant's dreaded steps used to. The French food (think onion soup, duck cassoulet, seafood choucroute) is hearty and satisfying and is served nearly continuously throughout the day from breakfast through late night—a rarity in this precinct. The beignets are mandatory. *100 E. 53rd St. (212-751-4840). (M–E) AE, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

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PURCHASE OR RESERVATION NECESSARY. Must be 18 or older and a resident of New York to enter. Void in Florida and where otherwise prohibited. Sweepstakes ends May 31, 2000. See www.foodline.com for complete official rules.

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Opening
Houston, We Have a Panino

Bar food, once the thirst-inducing domain of mixed nuts, Goldfish, and pretzels, is getting better—and less shamelessly salty—all the time. A case in point is Lunar Blue Café, a spacious, smartly designed, moodily lit new restaurant-lounge targeting the outnumbered postadolescent visitors to Houston Street's thriving nightclub scene. Owner Todd Shenk runs the bar while his chef father, Mark (formerly of Astray Cafe in the West Village), rules the kitchen with a small-plates menu including salmon rillettes, panini, soups, and salads, all served with almost extraterrestrial aplomb. (245 East Houston Street; 212-674-7788.)

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts o steak. Free validated parking available *123 W. 52nd St. (212-581-8888). (E) AE DS, MC, V.*

Brasserie Bit—With David Ruggerio supervising the kitchen at this new theater district restaurant, customers can expect bit of Italian cooking to seep into th French-American brasserie menu. Pre-o post- curtain appetites are sated wit hearty fare like braised short ribs wit olive-oil-enriched mashed potatoes, an garlic-roasted pork shank. Want something less heavy-duty? Try the Europea tapas, served at the serpentine zinc ba *258 W. 44th St. (212-869-4440). (M) A MC, V.*

Cité—An extravagant French steakhous marble and pewter with blazing chandeliers, and a more affordable grill ne door. *120 W. 51st St. (212-956-710 (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta a other casual Italian fare, like baked pole ta marinara and veal scallopine. Try t $19.99 prix fixe dinner or the $12. lunch. *342 W. 46th St. (212-977-737 (M) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Racho transplanted shrine to French cooki

Photograph by Kenneth Ch

has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Morrell Wine Bar & Cafe—The inspired idea behind this unique restaurant (adjacent to the relocated Morrell wine shop) is to serve a menu that integrates perfectly with the wine list—no small feat, since the inventory runs to 1,000 different bottles and a hundred by-the-glass selections. The kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank with chestnut-flour polenta, and the foie gras club sandwich with *porto* marmalade. Seating is at the serpentine bar, behind it, and on a mezzanine level. *1 Rockefeller Plaza (212-262-7700). (M–E) AE, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

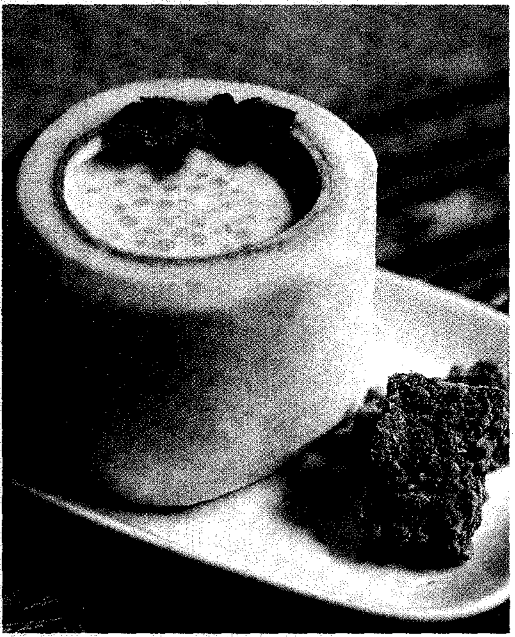
Rock Center Café—At this reinvention of the rinkside dining room that used to be the American Festival Cafe, they've dispensed with the American folk art and gone clean and contemporary, with onyx and marble accents and a comfortable bar made of blue macuba stone. Daily specials keep the American menu interesting, as does the strong Italian accent. Veal chop Milanese, roasted chicken with barley risotto, and a very popular burger with taleggio cheese keep diners focused on their plates rather than on the interpretive freestyle routines being perfomed on the ice. *20 W. 50th St. (212-332-7620). (M) AE, MC, V.*

The Sea Grill—After a face-lift by Adam Tihany, this Rockefeller Center seafood shrine has a new airiness and a marine color scheme, plus a big new bar and a communal table made of blue resin. Chef Ed Brown cooks fish so fresh the menu notes the name of the boat that caught them, "à la plancha," which means they're seared on a special grill that is supposed to excel at retaining moisture and flavor. If you say so, Ed. Kitchen equipment aside, the results are indisputably delectable, as are

ASK GAEL

Steer me away from yet another ooze of chocolate.

When it comes to dessert, virtue is not its own reward. Even when my tablemates are bemoaning the evening's excessive indulgence, I can still manage a taste or three of blueberry crumble or the mocha-espresso-macadamia coupe. Though I'm not a card-carrying chocoholic, a triple explosion of chocolate, done brilliantly, still makes me tingle, and I don't mind chasing the lava flow. I'm a fool too for stinging sorbets and an intensity of lemon. But normally, custards fail to move me. So I'm astonished how easily I've gotten hooked on Chicama's creamy, old-fashioned tapioca pudding. What pastry chef Donna-Marie Moore has done is add an essence of coconut to large pearl tapioca custard—home sweet home to Puerto Ricans, Cubans, and Dominicans—piled it into a coconut shell, and set an oatmeal guava bar alongside. Twice a day I thank the fates that made eating dessert a requirement of my job. (35 East 18th Street; 212-505-2233.)



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appetizers like tuna tartare with black truffles and chives. *19 W. 49th St. (212-332-7610). (E) AE, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Utsav Festive India—Only the bar of this regional Indian restaurant is located at street level; the contemporary dining room itself is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs a paltry $10.95, while à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. The management promises a lineup of food festivals highlighting the varied cooking styles of the subcontinent. *1185 Sixth Ave., nr. 46th St. (212-575-2525). (M) AE, DC, MC, V.*

Vago—This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio, venison medallions sautéed with chestnuts, and roasted baby pheasant with black-truffle sauce. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. *29 W. 56th St. (212-765-5155). (M–E) AE, DC, MC, V.*

57th–60th Streets

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (212-486-5700). (M) AE, MC, TM, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (212-249-3600). (M) AE, DC, MC, TM, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-

Data

Sky's The Limit

New Yorkers are a demanding lot, except when it comes to communing with nature. We know our geographically defined limits, and we're pitifully grateful for what little we get: a patch of grass here, a window box there, a glimpse of the scenic Central Park reservoir through an expanse of chain-link. And now that spring has (however erratically) sprung, our desire for what passes as alfresco dining is reignited. Obvious exceptions aside—the storybook settings at March, Verbena, Bottino, Patroon, Surya, and I Coppi, most notably—we settle for a few cramped feet of sidewalk and lots of urban intrusions. But every season brings happy surprises to the incipient nature lover in all of us, however repressed. Following, a list of terraces, gardens, and sidewalk cafés where location truly is everything.

Open-air fare: the terrace at 55 Wall, above, and passion-fruit lemonade at Aureole, left.

INSIDE	OUT
AUREOLE 34 East 61st Street; 212-319-1660	To celebrate the onset of warm weather and the reopening of the newly landscaped garden, Charlie Palmer's team has concocted a new passion-fruit lemonade and the perfect spring vittles to accompany it: roasted lamb loin with sweet garlic, grilled turbot with a white-bean cassoulet, and a composed salad of asparagus and Parma ham.
CAFÉ ST. BART'S 109 East 50th Street; 212-888-2664	This year, the caterers who operate the nondenominational patio concession outside St. Bartholomew's Church have installed a mesquite-wood-burning grill and pizza oven for the ultimate urban cookout: T-bone steak, grilled corn on the cob, and peach-sangria sno-cones.
CELLO 53 East 77th Street; 212-517-1200	The only thing more luxuriously serene than a meal at this plush French seafood restaurant is one served in its peaceful garden, an undiscovered urban oasis.
ESCA 402 West 43rd Street; 212-564-7272	If all goes according to plan, Mario Batali and partners will start serving their southern Italian seafood in the courtyard adjacent to their new—and already overbooked—theater-district restaurant by the end of May.
55 WALL 55 Wall Street; 212-699-5555	After the Ciprianis' brief residence, this grand former bank building has been acquired by the Regent hotel group, which has just opened its terrace overlooking Wall Street, a perfect perch from which to celebrate or gloat over market corrections with raw shellfish, martinis, and contextual cocktails like the Cash Flow and the Crash.
PASTIS 9 Ninth Avenue; 212-929-4844	Attention all famished sidewalk loiterers: Keith McNally adds 40 more seats—plus leafy foliage, wrought iron cafe tables, and bike racks—to his meatpacking-district enterprise. He calls it a European-style piazza; we call it crowd control.

Photographs by Joe Scafu

cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Trata—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. *1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.*

Above 60th Street, West Side

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (212-787-7199). (M) AE, DC, MC, TM, V.*

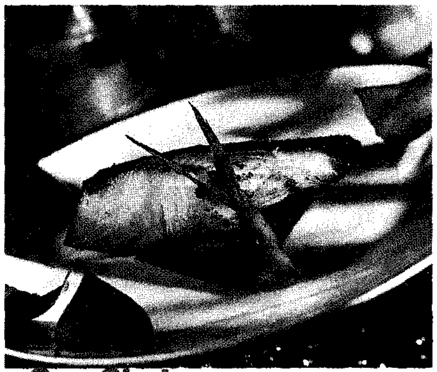
enang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

icholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

estaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*



One Shot The Great Bazaar, a charity event conceived by architect David Rockwell to benefit the Design Industries Foundation Fighting AIDS, should prove that food served from outdoor booths street-fair-style can rise to greater gastronomic heights than sausage-and-peppers, funnel cake, and deep-fried cheese on a stick. On May 4th, twenty swanky restaurants will hawk their signature dishes at Lincoln Center's Damrosch Park, which Rockwell in his inimitable style will transform into a bustling Moroccan marketplace. So even if you haven't managed to penetrate Nobu's perpetual busy signal you can still sample its miso-marinated black cod (pictured), not to mention Ruby Foo's citrus-marinated hamachi, made-to-order guacamole from Rosa Mexicano, and desserts from Payard Pâtisserie. Meanwhile, performances by Cirque de Soleil and booths from ultra-chic home-design shops including Moss, ABC Carpet & Home, and Frette may be able to momentarily divert your attention from the food court. If all this eating and haggling at the shops has a sleep-inducing effect, put in a bid for a pair of one-of-a-kind pajamas by Todd Oldham or maybe a hand-beaded pillow designed by Robert DeNiro at a silent auction, and make it an early night. (Lincoln Center Plaza, West 65th Street between Columbus and Amsterdam Avenues; tickets are $250 to $1000; for information, call 212-786-9368.)

otograph by Adrienne Helé.

Gerard *continued from page 24*

telling stories of his success as a flack for Bulova watches—he died a pitchman, too: His last project was a new awards show to compete with the Tonys that, he promised with characteristic understatement, would upstage the Hollywood Walk of Fame by using lasers to project the stars of Broadway and the rest of New York City into the night sky above Times Square. He'd partnered with Grammy producer Pierre Cossette and booked Radio City Music Hall for a date in February 2001, and Cossette is prepared to go through with the plan.

Alex Cohen's New York awards scheme was provoked by a disdain for the powers-that-be that he shared, if unintentionally, with David Merrick. Both were mavericks who openly loathed the producing-by-committee that has come to define Broadway. And yet, as the original cherry pickers and stuntmen of the Street, they are at least partly accountable for the current sorry state of affairs. They, after all, sold the sizzle, not the steak. As the strippers in *Gypsy* sing, "You gotta get a gimmick." Were Stephen Sondheim to write that lyric today, the line might well read, "You gotta get a *brand.*" Cameron Mackintosh, now on the wane, and Disney, now on the ascent, are in truth Cohen and Merrick's natural successors.

THIS MAY SEEM LIKE SOUR GRAPES IN WHAT will look, next week, like a strong Broadway season, even for new plays, of which there were—drumroll, please—ten, a surfeit by today's standards. And yet a certain amazing blockheadedness obtains. Not just in two *Wild Partys*, neither of which will send you home singing "Till There Was You." (Only one—George C. Wolfe's Wooster Group–style deconstruction—was mounted on Broadway.)

The debate that occupied the Tony administration committee over the brilliant *Contact*—is it a play? a musical?—revealed once again how incapable this group is of thinking outside the Broadway box. In a season that saw yet another Pulitzer go to a play that will never be seen on Broadway, the Tony voters will now have to cast their vote for a "musical" with a canned score of golden oldies in which not one live actor sings.

If this were London, *Contact* would get an Olivier Award for Best Entertainment, end of conflict. But that's too original a notion for the Tony folks. Instead, *Contact* will compete with Disney's *Aida* and, the critics notwithstanding, will probably lose—the Tonys once again wrenching defeat from the jaws of victory. And David Merrick and Alex Cohen, looking down (or up) from their present vantage points, will doubtless share a belly laugh. ■

nightlife

Roy Nathanson...Nine Inch Nails...Female D.J.'s

Concerts

"Fire at Keaton's Bar and Grill"—With Elvis Costello, Deborah Harry, Richard Butler. 5/5–5/6 at 8. *St. Ann Center, 157 Montague St., Brooklyn (718-858-2424). $35, $30.*

Nine Inch Nails—5/9 at 8. *Madison Square Garden, 34th St. and 7th Ave. (212-307-7171). $45.*

Small Stages

Arlene Grocery—5/1: Bonehead; Pamela Miller. 5/2: Package; Holly Palmer. 5/3: Fagin; Raw Deluxe; Dacks. 5/4: The Complaints; Straight 8; Flytrap. 5/5: Mike Hunt Band; Kill Henry Sugar; Moonshine Messiahs. 5/6: Hot Tin Roof; Steak; Ninth House. 5/7: Tony Hyland; Ferdinand The Bull. *95 Stanton St. (212-358-1633).*

Bottom Line—5/5: "Required Listening" with Salid Cleaves; Mike Plume Band; Vonem; Lullaby Baxter. 5/6: Uncle Floyd. 5/8: Mike Stern Band. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—5/6: Dark Star Orchestra. 5/7: "Rock in New York." 5/8: Kid Koala. *6 Delancey St. (212-533-2111).*

Chicago B.L.U.E.S.—5/4: Milo Z. 5/5–5/6: Johnnie Johnsons. *73 Eighth Ave. (212-924-9755). $.*

Fez—Sundays: Jackie Beat's "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 5/2: Barbara Brousal; Lisa J. Cornelio. 5/3: The Random House; Imelda O'Reilly. 5/4: Mingus Big Band. 5/5–5/6: Loser's Lounge Tribute to ELO. 5/8: Rhett Miller; Lizzie West. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza—5/1: Dido. 5/3: Negativland. 5/4: Static X. 5/5: Mouse on Mars; Trans Am. 5/6: Pat McGee. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: Downtown revue "Damaged Liver Musical." Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: "Reggae Night." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: Left-field, non–Hot 97–variety hip-hop with "Indie 5000." Sundays: The deep-house oriented "Love Bazaar" with D.J. MKL. 5/4: Lullaby Baxter Trio. 5/6: Imani Uzuri. 5/7–5/8: IYO. *425 Lafayette St. (212-239-6200).*

Knitting Factory—5/1: Wax Poetic. 5/2: "Broken Compass"; Joseph Arthur. 5/4: Maple. 5/5: HIM; Tristeza. 5/6–5/7: Dewey Redman. *74 Leonard St. (212-219-3055). $.*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Sundays: Anna. Tuesdays: "Hardcore" with hosts Misstress Formika and Candis Cayne. 5/3: Dusty Wright; The Inch Worms; 5/4: The Barnyard Playboys. 5/5: David Roter. 5/6: Adam Roth. 5/7: The Snake Handlers. *99 Ave. B (212-982-2511).*

Maxwell's—5/2: Apples in Stereo. 5/5: Kharma Zu. 5/6: Kid Koala; Amon Tobin. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—5/2: Rival Schools United by Fate. 5/4: Marah; Kevin Kinney. 5/5: 5 Style. 5/6: Beachwood Sparks. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—5/1: Manana. 5/2: Hugh Pool. 5/3: Robert Burke Warren. 5/4: The Hangdogs. 5/5: Rogues March. 5/6: "Rockabilly Saturday Night." 5/7: Leanne Westover and Strange Cargo. 5/8: Mount Pilot. *375 Third Ave., at 27th St. (212-683-6500).*

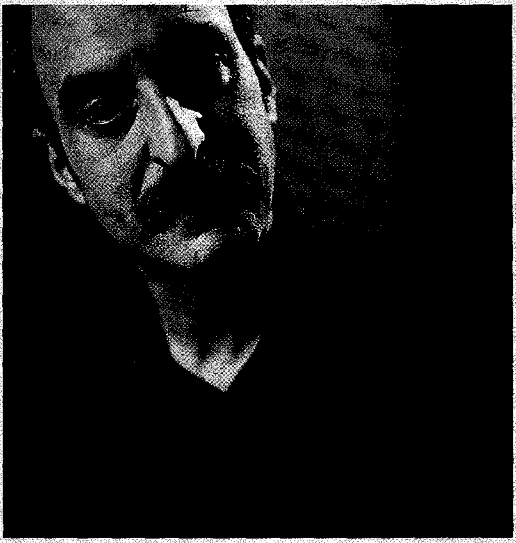
S.O.B.'s—Most nights, sets at 10 and midnight. 5/2: Monty Alexander. 5/3: "Rumba Series." 5/4: "Basement Bhangra." 5/5: Waldemar Bastos. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 5/3: Braggin' Rites. 5/4: Mad Professor. 5/6: Ulu. 5/7: Mustard Plug. 5/8: Pharoahe Monch. *161 Hudson St. (212-386-3600). $.*

Performance

A Jazz Passenger's Bar and Grill

"Everybody has been to a bar that they'll never forget," says Jazz Passengers co-founder Roy Nathanson (pictured). "I'll never forget this bar in Charleston, South Carolina, I visited three years ago. Everyone—black, white, straight, gay, bisexual—was hanging out together listening to this great organ-funk band. And the jukebox had everything from the Clash to John Coltrane. It was totally utopian." So he decided to make "a soundtrack to that bar" in the form of *Fire at Keaton's Bar and Grill.* A concept album in the narrative tradition of the Who's *Tommy* and Prince Paul's *A Prince Among Thieves, Fire at Keaton's Bar and Grill* features Elvis Costello as a soothsaying narrator, Deborah Harry as a "bartender to the masses," and Psychedelic Fur Richard Butler as a whiny barfly who gets on everybody's nerves. The story starts off whimsically enough, but culminates in a terrible fire that engulfs Keaton's. "I wanted to add a tragic dimension to the story because I was going through a lot when I was writing," Nathanson explains. "[Jazz Passenger organ player] Charles Earland died and I lost several friends to AIDS." And he already knew his big-name guests—Harry from her tours with the Jazz Passengers and Costello from the arrangement he contributed to Costello's "Man Out of Time." The album is suitably eclectic, blending smoky cabaret with avant-garde and Dixieland jazz. On May 5–6, Nathanson and the entire *Keaton's* cast will perform the album at the St. Ann's Church in Brooklyn—armed with only a couple of rehearsals beforehand. "We've never performed the album together," Nathanson says, "but I'm such a fan of everyone involved that it won't matter." **ETHAN BROWN**



Clubland

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights. Thursdays: A nifty trip-hop night called "Nice & Easy." Wednesdays: "Soons," an eclectic night of music with D.J.'s Jaymz Nylon and Gamall. Fridays: The friendly, long-running house-mus party "Bang the Party." Saturdays: "Direct Drive," strictly drum 'n' bass night with D.J.'s Seo Cassien, and Reid Speed. Log on to www.bal tun.com for complete schedule. *418 W. 14th (212-206-1590).*

Black Betty —A wondorously eclectic nightspot Williamsburg. Wednesdays and Thursdays: "D.J O-Rama," D.J.'s spinning everything from hi hop, dance-hall reggae, to funk. Sundays: "Jazz Sundays." Mondays: "Rhythm on Mondays," an thing with a groove, from Afro-Cuban jazz to si ties soul. *366 Metropolitan Ave., Williamsburg, Broo lyn (718-599-0243).*

Centro-Fly—The club formerly known as Tramp's now a hot spot to groove to D.J.'s. The owners ha managed to snag the house/trip-hop/big-beat pr moters Plant for their Saturday nights and t "Subliminal Sessions" with D.J. Erick Morillo (a plenty of D.J. royalty like Armand van Helden a

Photograph by Joshua Kess

"Little" Louie Vega as their special guests) for their Thursdays. The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring D.J. Max Glazer and Jessica Rosenblum. *45 W. 21st St. (212-803-7859).*

Cheetah—This Chelsea/Flatiron district nightspot scored a clubland hat trick with "Twelve West," "Legends," and "Underground Network." But now that "Underground Network" is defunct and "Legends" has decamped to a newer club called True, the future is looking a little less bright for the club. Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, and men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Thursdays: "Clique," where the socialite set grooves to the hip-hop beats of fellow upper-cruster D.J. Samantha Ronson. Fridays: "GBH," an acronym for Great British House. *12 W. 21st St. (212-206-7770).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Wednesdays: "Rock Candy" with D.J. and host Steven Blush. Thursdays: "BeavHer," a long-running eighties night; Fridays: Drag queens and gay rock 'n' rollers get down at "Squeezebox." Saturdays: British rock–themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Flamingo—This East Village nightspot was once called Flamingo East. The club now has a hipper, more futuristic bent thanks to parties like Saturday's techno-dominated "Tru Skul." *219 Second Ave. (212-533-2860).*

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's great house-music party "Bang the Party" biweekly. *660 Fulton, at S. Elliott St., Ft. Greene, Brooklyn (212-726-1322).*

Fun—Saturdays: A great house-music party called "School," with resident D.J.'s Melvin Moore, Neil Aline (of "BPM" and "Rendez-vous"), and producer Matthias Heilbronn. *130 Madison St., under the Manhattan Bridge (212-964-0303). $5.*

Halcyon—Yet another excellent, unpretentious outer-borough nightspot with an eclectically minded lineup of house, drum 'n' bass, and electronica. Fridays: The drum 'n' bass–oriented "Acupuncture." Saturdays: Deep, soulful house with "Hah.Nah." Sundays: "Chill Factor" with D.J. Chillfreeze. *227 Smith St., bet. Butler and Douglass, Brooklyn (718-260-WAXY).*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous," a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays: Big-name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: Things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Avenue (212-228-0444). $.*

'Take Back the Decks": A Night of Women in Underground Music—5/6 at 6. With K. Hand; Apani B Fly Emcee; Shortee and Kuttin Kandi; The Anomalies; SuperJane; D.J. Anna; D.J. Rekha; more. *The Frying Pan, Pier 63 at the Hudson River. No phone. $8, free before 9.*

rue—Yet another club that falls into the "formerly known as . . ." category, Truth (formerly known as Vanity) has gotten off to a good start by luring John Davis's "Legends" party from Cheetah for their Friday nights. *28 E. 23rd St. (212-254-6117).*

wilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club-king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 5/3: Danny Rampling; Nick Matar. 5/5: "Ultimate B.A.S.E" with Carl Cox. *530 W. 27th St. (212-268-1600).*

Performance

Hey, Mrs. D.J.

D.J. culture is touted as the most democratic demimonde there is, but few women have managed to break into its glass ceiling. That will be shattered May 6 at the Frying Pan party "Take Back the Decks: A Night of Women in Underground Music," which features a dizzying array of femme D.J. talent from techno D.J. Collette (pictured) to turntablists The Anomalies. (See "Clubland.")

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 5/2: Victor James Quartet. 5/3–5/6: Dave Holland. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/2–5/7: Chuck Mangione and his Feels So Good Band. *131 W. 3rd St. (212-475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (212-691-6174).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 5/1: The Salt Brothers. 5/2: Dave Berkman Quartet. 5/3: Larry Corban Trio. 5/4: Elvis Sinatra. 5/5: Matt Hong Quartet. 5/6: Adam Kolker Quartet. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 5/2–5/7: Illinois Jaquet Big Band. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

"Jazz at Lincoln Center: Jazz at the Penthouse: Duets on the Hudson"—With Misha Mengelberg and Han Bennink; Steve Lacy and Mal Waldron. 5/6–5/7 at 8. *Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., 10th floor (212-721-6500). $40.*

"Jazz Insights: The Vocalists"—Informal lectures hosted by Arnold Jay Smith. Tuesdays, 7:45–9:30. 5/2: Susannah McCorkle. *The New School, 66 W. 12th St. (212-229-5873). $25.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed. and Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 5/2–5/7: Gary Bartz Quartet plays the music of John Coltrane. *116 E. 27th St. (212-576-2232).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (212-228-8490).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays: Red Blazer Jazz. Tuesdays: A tribute to Judy Garland starring Tira. Wednesdays: Alan Russell and his Big Band. Thursdays: Stan Rubin's Big Band featuring David Belt. Fridays: Sam Mulano and the Bourbon Street Swingers. Saturdays: Bob Cantwell Quintet featuring Sol Yaged. *32 W. 37th St. (212-947-6428).*

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (212-864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 5/2–5/7: Avishai Cohen Group. *88 Seventh Ave. So. (212-242-1785).*

Tavern on the Green—Located in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 5/3: Cecil Taylor. 5/4: Susie Ibarra String Project. 5/5: Storm & Stress. 5/6: Derek Bailey & James Blood Ulmer. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 5/2–5/7: Johnny Griffin Quartet. *178 Seventh Ave. So. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 5/3: "The Girl Show." 5/4–5/6: Miss Laura. 5/5–5/7: Lewis Black. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Performance
Fragile Rock

It took Trent Reznor's Nine Inch Nails (pictured) five years to make *The Fragile*, but the new album still falls into their well-worn groove of crunching rock, industrial squall, and relentless self-pity. Their transgressive shtick is getting a bit formulaic, but they have a fiery energy nonetheless. The tour, which plays Madison Square Garden May 9, is called "Fragility V2.0." (See "Concerts.")

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. *34 W. 22nd St. (212-367-9000).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. Shows Sunday through Thursday, 7 and 9. Fridays and Saturdays, 8, 10, and 12:15 A.M. $12 cover. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. Through 5/13: Iris Williams. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays at 8: Lisa Asher and Jeff Waxman. Mondays at 8: Steven Lutvak. Through 5/6: Eileen Fulton. *450 Park Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Through 5/6: Pianist Peter Mintun performs Tuesday through Saturday, from 9:30 P.M. to 1:30 A.M. $10. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun. and Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Danny's Skylight Room—$20, plus $15 minimum. 5/3 at 9:15: Jaymie Meyer. *346 W. 46t St. (212-265-8130).*

Don't Tell Mama—What better way to win down after an evening of overwrough Broadway fare than some understate cabaret? 5/6: Steven Brinberg's "Simpl Barbra 2000." *343 W. 46th St. (212-757 0788). $.*

Feinstein's at the Regency—Michael Fein stein's cabaret space at the Regency Hote shares the room with the restaurant 54 Park. Tickets are $60 and there is a $50 foo and drink minimum. Through 5/6: Ton Danza. *540 Park Ave, at 61st St. (212-30 4100 or 212-339-4095).*

FireBird Café—The theater district's newest post show snuggery, right next door to an overwroug Russian restaurant—steer clear of the Cossack dagger-toting doormen and you'll be fine. We and Thurs., sets at 9. Fri. and Sat., sets at 9 and 1 $30 cover; $20 minimum. Through 6/3: Ste Ross in "Love & Laughter: Part One." *365 W. 46 St. (212-586-0244).*

Judy's—This cozy and friendly piano bar featur two performance spaces, a fine menu, and a wee ly gig by Judy herself. 5/1: John Angrisa 5/2–5/3: Tennie Leonard. 5/4: Elizabeth Hod 5/5: Stephanie Cheek; Go Mahan. 5/6: Antho Santelmo Jr. 5/7: Jeanne Beauvais; Lenard McKe zie. 5/8: John Angrisani. *169 Eighth Ave., bet. 1 and 19th Sts. (212-929-5410).*

Photograph by Kevin Westenbe

in concert

Les Arts Florissants...Seán Curran

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

The Little Orchestra Society—Opens its Tenth Anniversary season of "Vivaldi's Venice" series with *Carnival in Venice,* 5/3 at 7:30. *Alice Tully Hall, Lincoln Center (212-721-6500); $30–$40.*

Renée Fleming, Soprano, and André Previn, Piano/Composer/Conductor—Perform works by Previn, Ricky Ian Gordon, Aaron Jay Kernis, and Craig Harris, 5/3 at 7:30. *New Jersey Performing Arts Center, 1 Center Street, Newark (888-466-5722);$15–$64.*

American Boychoir—Performs sacred works and arrangements of folk and popular songs, 5/3 at 7:30. *St. Bartholomew's Church, Park Ave. at 51 St. (212-378-0248);$25.*

Opera Orchestra of New York and Carlo Bergonzi, Tenor—Perform Verdi's *Otello,* with Bergonzi in the title role for the first time in his career at the age of 75; led by Eve Queler, 5/3 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $21–$90.*

The Mannes Opera Program—Performs excerpts from Massenet's *Manon, Werther,* and Charpentier's *Louise;* conducted by Joseph Colaneri, 5/4 and 5/6 at 7:30. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves.(212-772-4448);$20, $10 seniors and students.*

Barbara Bonney, Soprano, and Warren Jones, Piano—Perform works by Previn, Copland, and Musto, 5/4 at 7:30. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$76.*

New York Philomusica—Closes the season with works by Shostakovich, Kodály, and Tchaikovsky, 5/4 at 8. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (212-501-3330); $15, $10 seniors and students.*

os Orchestra—Presents "Six Ten-Minute Operas II" with works by Monteverdi, Salieri, Toch, Milhaud, and Hartmann, 5/4 and 5/5 at 8. *Society for Ethical Culture Auditorium, 2 W. 64th St., at CPW (212-691-6415); $25–$40.*

anford Sylvan, Baritone, and David Breitman, Piano—Perform works by Debussy, Ravel, and a New York premiere of Jorge Martin's *The Glass Hammer,* 5/5 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$76.*

ew York Philharmonic—Celebrates Stephen Sondheim's 70th birthday with concert performances of *Sweeney Todd,* 5/4 at 7 (Gala Dinner Dance) and 5/5 and 5/6 at 8. *Avery Fisher Hall, 10 Lincoln Center, (212-721-6500); $75–$250; $1,000–$2,500 for 5/4 Gala.*

s Arts Florissants—Performs Handel's *Theodora;* led by William Christie, 5/6 at 7:30 and 5/7 at 3. *Gilman Opera House, Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100); $20–$55.*

nerican Symphony Orchestra—Continues in the "Classics Declassified" series, in an exploration of Beethoven's *Symphony No. 2;* led by Leon Botstein 5/7 at 5. *The Great Hall, Cooper Union, Foundation Building, 7 E. 7th St. (212-581-1365); $15; $7 seniors and students.*

pheus Chamber Orchestra—Performs a three-concert series based on Yaddo composers; on 5/7 works by Copland, David Del Tredici, David Diamond, and a premiere by Daron Hagen, at 8. *Society for Ethical Culture, 2 W. 64th St., at CPW (212-92-4156); $15; $10 seniors and students.*

Opera

tropolitan Opera—*Das Rheingold,* 5/1 at 8, *Die Walküre,* 5/2 at 6, *La Bohème,* 4/26 at 8 and 4/29 at 12:30, *Siegfried,* 5/4 at 6, *Giulio Cesare,* 5/3 at 7:30, and *Götterdämmerung,* 5/6 at 6:30. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$225.*

Teatro Instabile—Launches first season with Vivaldi's *La Griselda,* 5/7 at 3. *Theater of the Riverside Church, 120th St. and Riverside Dr. (entrance at 91 Claremont Ave.) (212-870-6784); $20.*

Dance

Seán Curran—Premieres a new solo, *Approaching a City,* and a series of solos and duets in the New York premiere of *Six Laments,* 5/4–5/7 and 5/11–5/14 at 8:30. *St. Mark's Church-in-the-Bowery, 131 E. 10th St. (212-674-8112); $15.*

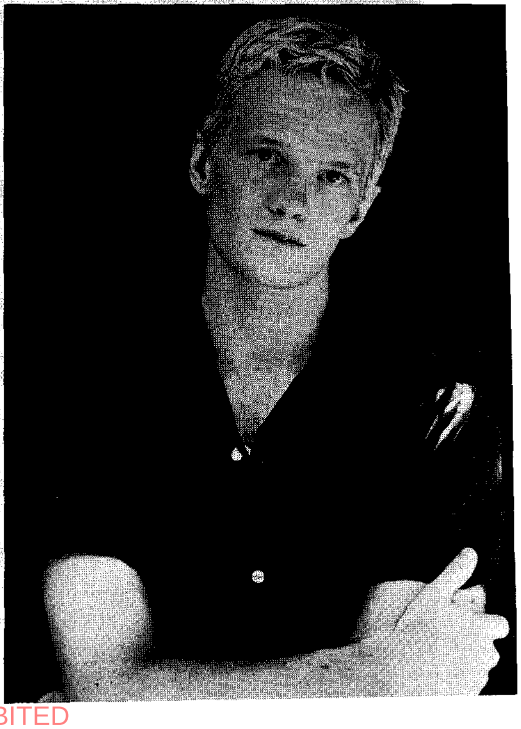
Joyce Soho Presents—Celebrates its fourth year of original dances by twelve emerging choreographers, 5/4–5/20 at 8. *Joyce Soho, 155 Mercer St. (212-334-7479); $10.*

Nai-Ni Chen Dance Company—Presents a "Spring Celebration" of new work including *White Mountain* and *Love Letters,* 5/5–5/6 at 8 and 5/7 at 3. *Clark Studio Theater, 70 Lincoln Center Plaza, (7th flr. of Rose Building); $15; $10 seniors and students.*

Ariane Anthony & Company—Premieres *Why I Imagine Golden Birds,* a suite of thirteen dances and *Seeing I,* inspired by Samuel Beckett's *Stirrings Still,* 5/6–5/9 and 5/13–5/16; Sat., Mon., Tues. at 8 and Sun. at 6. *The Construction Company, 10 E. 18th St. (212-924-7882); $12; $10 seniors and students.*

In Concert
Ragg Time

Along with being asked to sing the national anthem with his dad at Dodger Stadium, Neil Patrick Harris (pictured) ranks playing the part of Tobias Ragg in *Sweeney Todd* this week as a moment he'll never forget. "When you're offered the chance to sing in New York with the New York Philharmonic and Patti LuPone and Audra McDonald," he says, "you can't say no." Harris is mainly known for his nonmusical lead roles, including David Hart in the film *Clara's Heart* and in ABC's *Doogie Howser, M.D.,* but the 26-year-old acting veteran has been singing since he was a small child growing up in New Mexico. "There wasn't much access to theater or music," he remembers. "But my parents were very musical; my dad played the guitar, my mom played the flute, and we were a singing family." It wasn't until nearly three years ago, when he joined the cast of a Los Angeles production of *Rent,* that Harris finally had the opportunity to make use of his musical talents. "I asked if I could audition," he says. "Then I chickened out because I didn't want to not get it. The audition went to New York then came back to Los Angeles and they still hadn't cast Mark, and I thought, *Now it's just stupid if I don't go and audition.*" For his appearance in the New York Philharmonic's concert performances of *Sweeney Todd,* celebrating Stephen Sondheim's 70th birthday this week, Harris was asked to revive the role he played in similar concert performances in Los Angeles last March with Kelsey Grammar and Christine Baranski. "The score is just so dark and complex," he says. "It's all minor keys and unresolved dissonance, so even though the song may be lovely and melodic, it still kind of leaves you feeling creepy and unsatisfied—and that's intentional. I love that kind of stuff." (See "Classical Music.") **ROSE-ANNE CLERMONT**



tograph courtesy of BWR Public Relations.

the mix

Henry Louis Gates Jr....Ian Frazier...Stork Club

John Leonard's TV Notes

Jefferson's Blood (5/2; 10 to 11:30 P.M.; Channel 13) picks up the Monticello story where we last left it—DNA evidence that Tom did indeed father all six children of his slave, Sally Hemings—and carries it forward in a "Frontline" investigation of what this means for subsequent descendants on both sides of the American racial divide. We also get depressing evidence of Jefferson's regression *on the subject of slavery; the poorer he got, the* worse his behavior, until he was selling off everybody except Sally and their kids.

Michael Palin's Hemingway Adventure (5/3 and 5/10; 9 to 11 P.M.; Channel 13) takes the former Python from Pamplona to Havana to Ketchum, to fight bulls, hunt wildebeests, chase ducks, stick marlins, drive a tank, box a round, invade a wine cellar, sit on a Key West look-alike contest, and finger a suicidal shotgun—in search of the vaunted masculinity, in the absence of anything better to do, with some spectacular fireworks in Valencia and the uncomfortable feeling (on my part anyway) that the ironies are at our expense.

On Hallowed Ground: Streetball Champions of Rucker Park (5/6; 10:05 to 11:35 P.M.; TNT), narrated by Andre Braugher and featuring interviews and film clips of Wilt Chamberlain, Dr. J., Kareem Abdul-Jabbar, Connie Hawkins, Allen Iverson, Vince Carter, and Elton Brand, should make you rethink any doubts you might have about midnight basketball as an investment worth the taxpayer dollars, as well as reminding you that there's more fair play on the courts of Harlem than there is in the higher courts of the great society.

Video Killed the Radio Star (5/8, 9, 10, and 11; 10 to 11 P.M.; VH1) is a four-part history of music video, of which I've seen only the first hour, from, approximately, the Buggles and the Eurythmics through Laurie Anderson, Talking Heads, Devo, and Duran Duran unto, roughly, Boy George and Dire Straits, with flashbacks to Judy Garland and *Jailhouse Rock* and an extended visual essay on the "Bohemian Rhapsody" of Queen. Though I have no idea where they're going, the scenery en route is fabulously Freudian, like three polymorphs looking for a fourth for sex.

In Print
Dystopia Parkway

'Flannery O'Connor once said something like 'If you're talking to a deaf person, you sometimes have to shout,' " says George Saunders, one of our most twisted and gifted short-story writers. His raucous new collection, *Pastoralia,* casts undead mothers, toeless barbers, and caveman impersonators adrift in a hyperreal landscape of self-help seminars and lunatic theme parks—in what Saunders describes as "a world where the economy is 30 percent worse and we are 20 percent meaner." And he admits that "there have been times when I've felt like it's really like that." Those times include the days the Chicago-born author spent working in a slaughterhouse, for a Sumatra oil company, and as a lackey in a Rochester environmental-engineering company where, he says, "I was amazed by my lack of upward mobility. I cheated at work. I pushed my desk as far as possible away from the door, shifted it 45 degrees, and wrote." After the publication of his first collection, *CivilWarLand in Bad Decline,* Saunders recalls, "my co-workers were impressed, but they were also suspicious. It became harder to write, so I had to leave." Now a writing teacher at Syracuse University, Saunders has scored three O. Henry Awards, and critics have pegged him as a dystopian visionary—but he disagrees with the characterization: "I didn't even know what a 'dystopia' was when the reviews came out." If anything, he says, the dark world of his fiction "is like a fun-house distortion that's meant to mimic the interior life of people." And he admits, "My gimmicks are really just something to hang the rest of the story on. If I start thinking about a theme park like Christland, I know it's going to be funny—and verbally richer than just another boy and a girl breaking up in a restaurant." He'll be reading at the Astor Place Barnes & Noble (212-420-1322) on May 8 at 7:30 P.M. and at the Russian Samovar (212-872-1678) on May 9 at 7 P.M.

LOGAN HILL

· PASTORALIA ·
PASTORALIA
GEORGE SAUNDERS
author of CivilWarLand in Bad Decline

Lectures and Panels

"Antoine De Saint-Exupéry Centennial Observed"—5/2 at 7 P.M.: Michael Sarda presents a lecture celebrating the internationally renowned author of *The Little Prince.* French Institute Alliance Française, 22 E. 60th St. (212-355-6160); $10.

"Whitney Dialogues"—5/2 at 7 P.M.: Performance artist Laurie Anderson is Whitney director Maxwell Anderson's first guest in his series of one-on-one conversations with cultural luminaries. Roone Arledge Auditorium, Alfred Lerner Hall, Columbia University, 2920 Broadway, at 115th St. (1-877-WHITNEY); $15, advance purchase recommended.

"Ordinary People, Extraordinary Lives: A Pictorial History of Working People in New York City"—5/3 at 6 P.M.: A celebration of this oral and photographic history of labor in the city. NYU's King Juan Carlos I of Spain Center, 53 Washington Square South (212-998-2630); free.

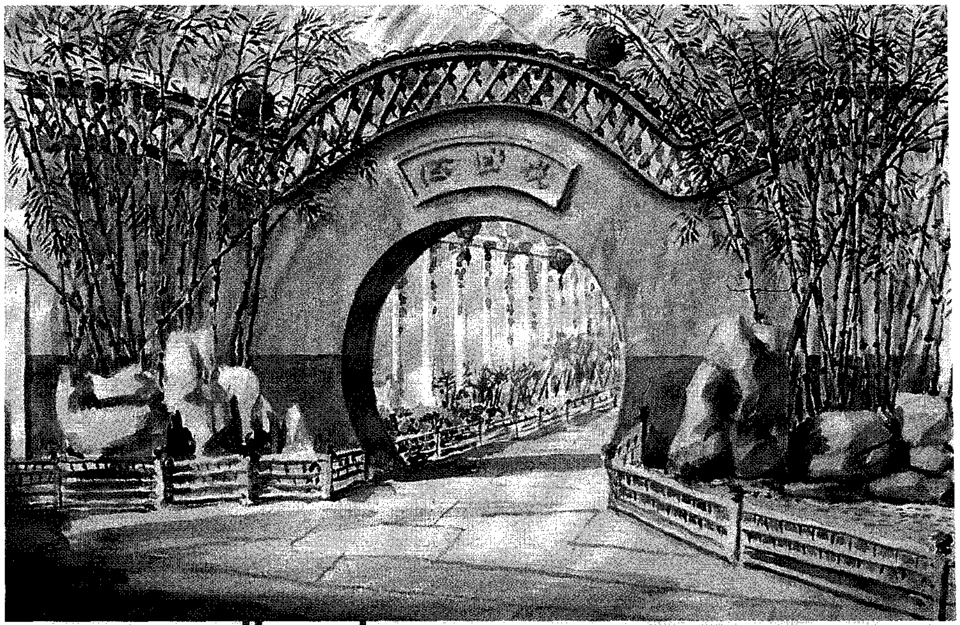
"On Social Progress"—5/3 at 8:30 P.M.: *National Review* editor William F. Buckley, Katie Couric, Congressman Barney Frank, and Harvard professor Henry Louis Gates Jr. discuss society's achievements in the realm of social welfare as part of the "Conversations at the Turn of the Century" series. 92nd Street Y, Lexington Ave. at 92nd St. (212-996-1100); $20.

"Landmarks in Jewish History: The Last 100 Years"—5/4 at 8 P.M.: A panel discussion featuring Professor Shlomo Avineri, Mayor Ehud Olmert, Dr. Ruth Wisse, and moderator Ari Goldman. 92nd Street Y, Lexington Ave. at 92nd St. (212-996-1100); $15.

Subways, Sea Creatures, Tools, and Tea"—5/7 at 2 P.M.: Decorative Arts intern Tanishka Kachru discusses the manufacture, decoration, and use of si ver objects in New York over the past 300 yea in conjunction with the museum's current exh bition, *Elegant Plate: Three Centuries of Precio Metals in New York City.* The Museum of the Ci of New York, 1220 Fifth Ave., at 103rd St. (21 534-1672); suggested contribution is $7 adults; seniors, students, and children; $12 families.

The Written Word

Jonathan Galassi—5/2 at 6:30 P.M.: Reading fro his work and talking with David Lehman. T New School, 66 W. 12th St., Room 510 (21 229-5600); $5, free to students.



Happening

Peony Power

Despite the grim weather of late, it is indeed spring, and a trip to the New York Botanical Garden should remove any doubt. In addition to the 100,000 daffodils and 15,000 tulips currently in bloom, the Chinese Peony Festival (entry design pictured above) opens May 5 along with the Antique Garden Furniture Show. See "Events" for details.

"Poetic Consciousness: Frames, Identities, Necessities, with Charles Bernstein and Douglas Messerli"—5/2 at 7 P.M.: Discussing the national, international, and imagined contexts within which poets write. Poets House, 72 Spring St., second fl. (212-431-7920); $7.

"Out Of This World"—5/3 at 6:30 P.M.: Performance readings of A. S. Byatt's *Christ in the House of Martha and Mary,* Penelope Lively's *The Children of Grupp,* John J. Clayton's *The Man Who Could See Radiance;* read by Kathleen Chalfant, Claire Bloom, and Paul Hecht. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $18, $15 students.

Holy Apostles Soup Kitchen Writers' Workshop—5/3 at 7 P.M.: Led by author Ian Frazier, homeless and formerly homeless guests of the Holy Apostles Soup Kitchen read their works of poetry and prose. The Church of the Holy Apostles, 296 Ninth Ave., at 28th St. (212-924-0167); free.

"America's Best Poetry"—5/3 at 8 P.M.: Geoffrey O'Brien and fellow poets Robert Polito, Lucie Brock-Broido, and Lucy Grealy read from the anthology *American Poetry: The Twentieth Century, Volumes One and Two.* Presented by the National Arts Club, 15 Gramercy Park South (212-592-4648); free (jacket required).

Christine Stansell—5/4 at 6:30 P.M.: Discussing her new book, *American Moderns: Bohemian New York and the Creation of a New Century,* at the Gotham Center, CUNY, 365 Fifth Ave., at 34th St., Room C201-02 (212-817-8215); free.

Mary Gordon—5/4 at 7 P.M.: Reading from her book *Joan of Arc* at Three Lives & Company Booksellers, 154 W. 10th St. (212-741-2069); free.

Jim Crace and Rose Tremain—5/4 at 7:30 P.M.: Discussing their recent publications, *Being Dead* and *Music & Silence,* respectively, at Barnes & Noble Upper West Side, 2289 Broadway at 82nd St. (212-362-8835); free.

David Trinidad and Molly Peacock—5/7 at 3 P.M.: Reading from their latest works at the Posman Sunday Poetry Series. Posman Books at NYU, 1 University Pl. (212-533-2665); free.

Paula Wolfson and Lloyd Wolf—5/7 at 3:30 P.M.: Reading and book-signing with the co-authors of *Jewish Mothers: Strength, Wisdom, Compassion* at the Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3211); museum admission is $8 adults, $5.50 students and seniors, free to children.

Carmela Ciuraru, Alice Quinn, Marie Ponsot, Carolyn Forche, Sophie Cabot Black, Elizabeth Macklin, David Lehman, and Star Black—5/8 at 7:30 P.M. Reading from *First Loves: Poets Introduce the Essential Poems That Captivated and Inspired Them.* KGB, 85 E. 4th St. (212-505-3360); free.

Tours

he Culinary Institute and Vanderbilt Mansion—5/4 at 7 P.M.: Tour the classrooms and kitchens of the restaurant industry's premier training facilities, dine in the new St. Andrew's Restaurant, and visit the Vanderbilt mansion. Meet at the 92nd Street Y, 1395 Lexington Ave. (212-996-1100); $90 (transportation and lunch included).

nnual 32-Mile Great Saunter—5/6 at 7:15 A.M.: The ShoreWalkers, a nonprofit organization, sponsors a walk around the coastline of Manhattan, with participants invited to complete part or all of the 32-mile route. Meet at the corner of Fulton and Water Sts. (212-330-7686 for time frames and maps); $10 for nonmembers.

ie Nooks and Crannies Of Greenwich Village—5/6 at 1 P.M.: A tour focusing on village history, landmarks such as Macdougal Alley and Willie's Garden, and the homes of famous literary residents like e. e. cummings and Theodore Dreiser. Meet at the southeast corner of Fifth Ave. and 12th St. (732-270-5277); $10.

Walks in Old Chelsea—5/6 at 2 P.M.: A tour through the quaint old neighborhood of one of New York's "hottest areas." Meet at the Flatiron Building at Broadway, Fifth Ave., and 23rd St. (212-969-8262); $10.

SoHo & Little Italy Walking Tour—5/7 at 2 P.M.: Focusing on the history of Little Italy and the architecture of SoHo, along with photos and stories. Meet at the northeast corner of Broadway and Houston St. (212-979-2388); $10

Benefits

"A Special Acoustic Evening With Sheryl Crow"—5/2, champagne reception at 8 P.M., performance in the Roy and Niuta Titus Theater 1 at 8:30 P.M, post-party at 9:30 P.M.: The Grammy-winning musician will perform to benefit the Museum of Modern Art's Exhibition Program. 11 W. 53rd St. (212-708-9680); $500–$1,000.

City Harvest's Practical Magic Ball—5/2 at 7 P.M: Many of New York's finest chefs, from restaurants like Lespinasse and Aquavit, contribute their cuisine to benefit the city's oldest food-relief organization. The Pierre, Fifth Ave. at 61st St. (917-351-8700); $175–$50,000.

Dogs Walk Against Cancer—5/7 at 10 A.M: A noncompetitive dog walk-a-thon to raise money for the fight against human and animal cancers. Riverside Park, 89th St. and Riverside Dr. (212-237-3872 for registration information, or register online at www.dogswalk.com.)

Events

Grand Central Spring Fair and Food Festival—Through 5/12; Mon.–Sat. 10 A.M. to 8 P.M., Sun. noon to 6 P.M.: A range of special events, including international-cuisine preparation, party planning, wine tasting, chocolate molding, pie baking, and daily cooking demonstrations by famous chefs, authors, and other celebrities, in addition to 36 outside merchants on hand with a variety of unique gifts. Grand Central Terminal, Vanderbilt Hall, Park Ave. at 42nd St. (212-340-2210); free.

First Annual Television Documentary Festival—5/3–5/21; Tues.-Sun. noon to 6 P.M., theater open Thurs. till 8 P.M. and Fri. till 9 P.M. Featuring screenings of award-winning documentaries, premieres of upcoming works, a preview of highlights from Ken Burns's *Jazz,* a salute to filmmaker Jon Alpert, and panel discussions with filmmakers and producers. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); tickets are $7 adults, $2.50 students, and $14 for three events.

Spectacular Spring Weekend—5/4–5/7, 10 A.M to 6 P.M: Featuring the Antique Garden Furniture Show, the opening of the Chinese Peony Festival, and spring gardens in bloom. The New York Botanical Garden, 200th St. and Kazimiroff Blvd. (718-817-8616); grounds admission is $3 adults, $2 seniors, $1 children, $10 for antiques and peony shows.

Beach, Bed, and Bath—5/7 at 12:30 and 2 P.M: Enjoy brunch at Marion's restaurant while you view couture made from vintage fabrics. 354 Bowery (212-475-7621); $13.95.

AME WEEK

HOME ● AWAY ○

	MON	TUE	WED	THUR	FRI	SAT	SUN
ANKEES	CLE MSG 7:05 P.M.	CLE MSG 7:05 P.M.	CLE MSG 7:05 P.M.		BAL MSG 7:05 P.M.	BAL FOX 1:05 P.M.	BAL FOX 1:05 P.M.
ETS	SFG FSNY 10:15 P.M.	SFG FSNY 10:15 P.M.	SFG FSNY 7:05 P.M.	SFG FSNY 3:35 P.M.	FLA FSNY 7:05 P.M.	FLA WPIX 7:05 P.M.	FLA WPIX 1:05 P.M.
ETROSTARS						CLM MSG 7:30 P.M.	
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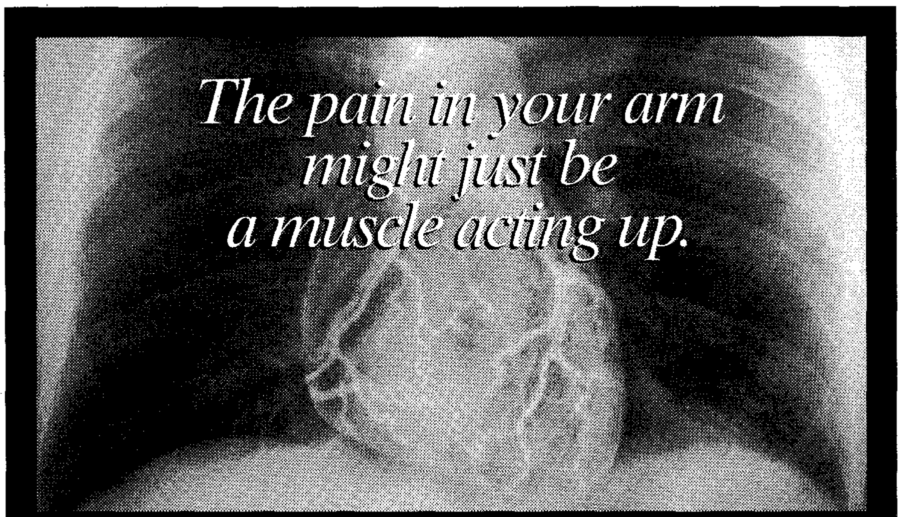
tograph courtesy of the New York Botanical Garden.



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New York

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Exhibitions

"Stork Club"—5/2–10/1: An exhibition about the notorious nighttime rendezvous, including memorabilia, photographs, an installation that mimics the original floor plan of the club, and an exploration of the career of the club's famous owner. The New-York Historical Society, 2 W. 77th St. at Central Park West (212-873-3400); $5 adults, $3 students and seniors, free to children.

"Tiborocity: Design and Undesign by Tibor Kalman, 1979–1999"—5/7–8/20: The first comprehensive museum presentation of the work of the late graphic designer and provocateur, consisting of approximately 200 works from his personal collection and design firm. New Museum of Contemporary Art, 583 Broadway, bet. Houston and Prince Sts. (212-219-1222); $6 general admission; $3 artists, students, seniors; free to members.

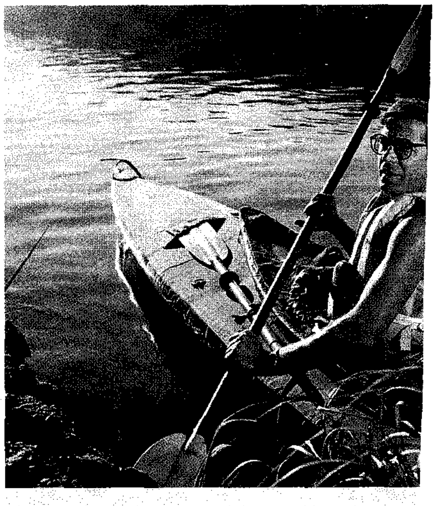
Online

***New York* on the Web**—"Best of New York" and "52 Weekends" have been serialized on our site, and you can check out Gotham's finest offerings every day in our "Gift Guide" and read up on breaking stories in "This Just In."

Sports

Thursday Evening Roll—5/4 at 6:45 P.M.: The Empire Skate Club's weekly in-line skate around the car-free loop of Central Park starts at Columbus Circle, finishing around 8:30 P.M. Relaxed pace; suitable for anyone who can blade without assistance. There's a post-skate hang for food and swill at McHale's, 46th St. and Eighth Ave. Contact the Empire Skate Club of New York at 212-774-1774, or visit www.empireskate.org for more information.

Revlon Run/Walk for Women—5/6 at 8:15 A.M.: A 5K run (or walk, if you prefer) benefiting the fight against women's cancers, starting in Times Square. Prizes to the top three male and female finishers; there are also fund-raising awards. $25 race-day entry fee. Call 212-685-3980 or visit www.revlonwalk.com for registration information.



Happening **Paul Theroux (pictured above) celebrates his life as a *Fresh Air Fiend* with a reading from his new collection of essays and a discussion with Vikram Seth on May 8 at 8 P.M. at the 92nd Street Y's Kaufmann Concert Hall, 1395 Lexington Avenue (212-996-1800); $15. Dependable sources promise us that he will be fully clothed.**

Photograph by Theo Westenberger

kids

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Ground Rules:

- ● = free
- ● = now or never (one-shot deal or final week)

On Stage
Dog-Eat-Dog World

Americans love an underdog—at least that's what Dutch director Rieks Swarte is counting on. Straight from the Netherlands, Swarte and the Ro Theater Company bring us *Runt*, a touching musical about a scrappy red puppy who is tragically orphaned, then tossed among owners who are apathetic at best, cruel at worst, before finding a loving and devoted master. "It's the ultimate comeback story," explains Swarte. "It teaches children to persevere; to have hope; to keep on going and to never give up." The play, which debuts on May 5 at the New Victory Theater, stars fourteen actors in 60 different canine and human roles. Swarte uses costumed actors alongside Muppet-esque puppets (pictured) to represent each of the 28 dog characters; he hopes the combination of the actors' expressions and the puppets' movements will convey the strong emotions of the dogs. Swarte is currently overseeing the Dutch-to-English translation of the script and is worried that the sense of tragedy will be lost in the American version. "I was surprised to learn that we have to censor the content of our play. The New Victory Theater is prohibiting us from showing one dog-pound scene in which unwanted puppies are thrown into a fire. Also, we aren't allowed to utter the word *death*." (Seemingly, the Dutch have a different idea of what a "family performance" should be.) When asked what he thinks of the cultural gap, Swarte seems bewildered: "People suggest that in the Netherlands we are too carefree and open. But it's American TV and movies that shamelessly show *everything*. I just don't get it." The show runs Fridays, Saturdays, and Sundays from May 5 through May 21. (See "Children's Events.")

TARA MANDY

Children's Events

an's Best Friend—Dutch theater crosses the Atlantic: The Ro Theatre Company makes its American debut this Friday with *Runt*, a 120-minute musical set in France and featuring 28 doggie puppets. The curtain rises once on Fridays, twice on Saturdays and Sundays; 5/5 to 5/21 at **THE NEW VICTORY THEATER**, 209 W. 42nd St. (212-239-6200). Tickets are $25, $20, and $10.

sanna—The Y2K musical version of something that happened 2,000 years ago is a historical perspective that keeps the facts of the time in place. However, this updated version of Tim Rice and Andrew Lloyd Webber's **JESUS CHRIST SUPERSTAR** includes a particularly bloody 39-lashes scene. For all its theatrical realism, Glenn Carter in the title role and Maya Days as Mary Magdalene give hauntingly inspired performances. Tickets are $26–$81 through the box office or Ticketmaster at 212-307-4100. At the Ford Center for the Performing Arts, 213 W. 43rd St.

I Just Can't Wait to Be King—Calling all 9- to 12-year-olds: **THE LION KING** will hold an open casting call for the roles of the African lion cubs Simba and Nala. If you can sing, dance, and act, you just may be able to join the Los Angeles company when the show opens there in the fall. Auditions are on 5/6 at Hostos Community College in the Bronx, 5/13 at the Jamaica Center for Arts & Learning in Queens, 5/20 at Middle School 113 in Brooklyn, and 6/3 at the Harlem School of the Arts. For more information, call 212-827-5450.●

Magically Ever After—In a twist on the classic, **THE CINDERELLA MAGIC SHOW** combines illusion with live animals and plenty of audience participation. Even Cinderella, played by Alice Bergmann, is different, as she appears driving her own pumpkin. Creator Arnie Kolodner, who also plays the Prince, has a notable comic edge. (In his past life, he performed in Charles Busch comedies.) 5/6–5/7. Performance times are 11 A.M., 1:30 P.M., and 4 P.M. Tickets are $17.50. At St. Jean Baptiste Church, 184 E. 76th St. (212-279-4200).●

Marching Mamas—The **MILLION MOM MARCH**, in Washington, D.C., on Mother's Day, May 14, will include mothers and others from across the country protesting gun violence. For information on local organizers, call 888-989-MOMS.●

May Flowers—April's seemingly endless rain promises a colorful "Spectacular Spring Weekend" at **THE NEW YORK BOTANICAL GARDEN**. More than 100,000 daffodils and 15,000 tulips mark the garden's peak bloom. The Chinese Peony Show, displaying 100 brilliant specimens, also kicks off this weekend. 5/4–5/7, from 10 A.M. to 6 P.M. 200th St. and Kazimiroff Blvd, the Bronx; (718-817-8700). Garden Passport combination tickets, which include admission to all exhibits, are $10 for adults, $7.50 for students and seniors, $4 for children ages 2–12.

Mighty Dog—Long games of fetch might finally pay off at the Dog Frisbee Tournament in **VAN CORTLANDT PARK** this Sunday. Watch local canines show off their "ultimate" skills as they compete for top prize. 5/7 from 11 A.M. to 3 P.M. Enter the park's Parade Ground at 246th St. and Broadway, the Bronx; (718-430-1890).●●

Fountain of Youth—An opera created for children ages 5–12, *Three Old Men Who Want to Live Forever* tells the story of three elderly gents who realize (after finding a mysterious letter) that they are going to die. They try to joke, sing, and dance their way around fate, but finally accept the inevitable as a new beginning. 5/6 at noon. **BROOKLYN ACADEMY OF MUSIC**, 30 Lafayette Ave., Brooklyn; (718-636-4100). $10.●

Early Bird—Kids learn to "catch the worm" on film at the **INTERNATIONAL CENTER OF PHOTOGRAPHY**'s "Birds and Worms" family workshop. Provided with Polaroid cameras, film, and picture-taking advice, families photograph the birds and worms that live in Central Park's Conservatory Gardens. 5/6 from 1 to 3:30 P.M. 1130 Fifth Ave., at 94th St. (212-860-1776); $10 per family.●

Chocoholic—Sunday afternoons in May, **THE SCREENING ROOM** presents *Willy Wonka & the Chocolate Factory*. Showtime is 1 P.M. Tickets are $6 for children under 12, $9 for adults (or $6 for adults if you have brunch). Brunch is available before the show; the kids' menu includes triangle-shaped noodles and French-toast fingers. 54 Varick St. (212-334-2100).

Rain or Shine—Meteorologist Gary Conte demystifies weather prediction with a behind-the-scenes tour of **CENTRAL PARK'S WEATHER STATION**. Youngsters learn about hourly weather reports as well as the workings of reporting equipment. 5/7 from 1–2 P.M. Meet at the Northeast corner of Central Park West and 81st St. (212-360-2726); free.●

cue

Susan Avery
Kids

Ethan Brown
Nightlife

Luisa Colon
Online

Rose-Anne Clermont
In Concert

Logan Hill
Theater

Boris Kachka
Movies

John Kline
Sports

John Leonard
Television

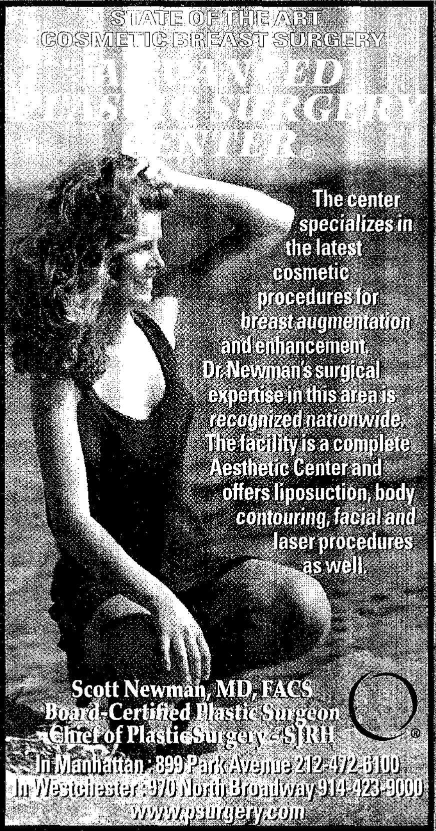
Ariel Levy
Books
Events
Radio

Edith Newhall
Art

Robin Raisfeld
Restaurants

tograph by Bert Nienmhuis.

Pamper Yourself



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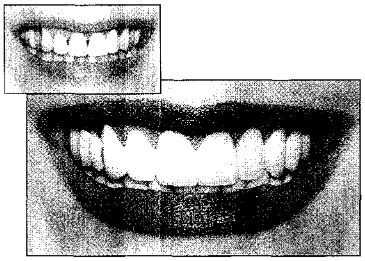

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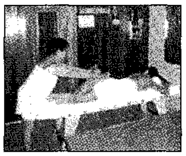

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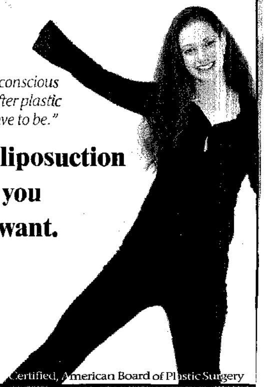

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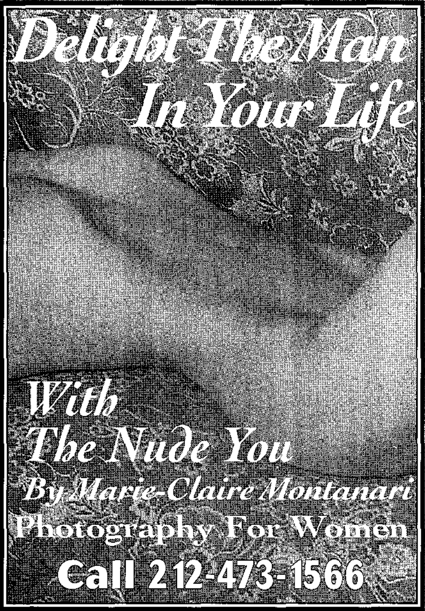

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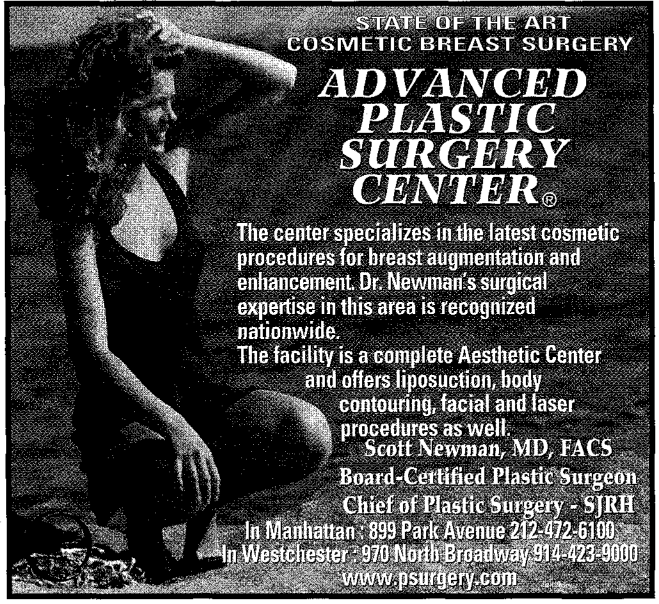

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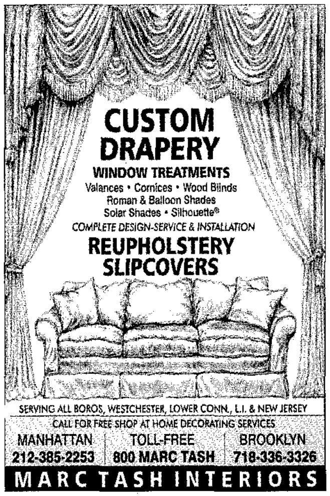
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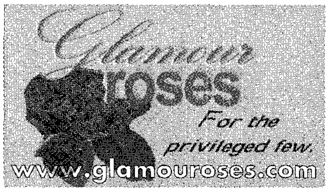

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Attractive, Athletic Male—Financially secure, foreign-born, late 20s, establishing own business and also part-time student at Columbia University. Loves outdoor activities, particularly scuba diving, traveling and cultural events. Seeks upscale, nature-loving woman for a committed romantic relationship. You must be very attractive, passionate towards life and culturally sophisticated. 4044 ✉☎

The Glass Is Three Quarters Full—Happy, classy, giving woman, ready to start over. Attractive, professional, slim, 5'8", young 50s. Seeks upbeat, sincere, caring male to share fun times. 4050 ✉

Fun-To-Be-With—29, 5'8", blue eyes, handsome, affluent, easygoing and considerate... This foundation president enjoys tennis, travel, casinos, theater and sporting events. Seeks fit and friendly female. Note/photo. 4041 ✉ or: Josh95255@aol.com

I'm A Man—And gulped life with a thirst; Lived 'round the world and plenty seen. True to Manhattan - active 'til I burst; Love the wilds of Africa where I've been. Summer for Yankees, Symphony for fall; Movies, theater, restaurants, read a book. Wide circle of close friends, interesting all; Enjoy meals at my place whenever I cook. ...Be woman, be cheerful, born 1957-68; Provide birthdate, place and birth time. A cerebral person with much on your plate ...Athletic and funny; spicy's no crime. So double the pleasure and halve life's pain; Emotional nurturing - that's the gain! 4056✉

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World Traveler/Hiker—Fun, pretty female, 41, 5'5", 120, enjoys current events, history, stock market, outdoors. Seeks cerebral, stable man. 4006 ✉☎

Smart, Affluent Jewish Widow—Pretty, petite, shapely, young 60s, seeks kind, caring, superior man. 4027 ✉

Single White Male—35, blue eyes, financially secure, Jewish, never married. First-time ad. First loves: free time, fast cars, high seas and uncomplicated life. Seeking life love: single white female, age 25-35, mature but not so serious nature, any faith. Must be trustworthy, have good humor and want children. Send handwritten note and recent photo. 4013 ✉

Attractive Parisian Jewish Lady—In 40s, with zest for life, seeks a nice Jewish man up to 55, to share "nachos". 4003✉☎

Asian Princess Sought—By Manhattan Prince, 39, friendly, kind, successful, handsome and well educated man seeks a lasting relationship with a warm-hearted and attractive Asian woman, 18-35. Photo/note. 4060 ✉

Very Handsome GQ-Type—Top financial executive seeks classy Asian or Latin beauty, 21-35, for romance and fun. Photo essential. 4039 ✉

I'm A Tall, Handsome, Hispanic—Successful businessman, 39 (divorced/two grown children). You are a Hispanic/Asian beauty, 30-40, looking for a sincere, loving and caring man for a serious relationship. Photo/note a must. 4026 ✉ ☎

Romantic Best Friend—I'm looking for an adventurous man to hike the wilds of the Northeast. By day, I'm a successful designer. By night, a super cook and loving companion. On the weekends, I hike, bike, sail, blade and swim. I enjoy movies, travel, the arts and dogs. I'm a slim, attractive female, loyal and generous, 42. Looking for similar interests from a successful, emotionally mature man (40-52) who wants love and laughter. 4023✉

Vibrant Lady—Scientist/writer seeks energetic, emotionally intelligent man for hikes in the woods, biking in the park, museum strolls. I'm 53, slim, great smile. If you like good conversation, wit and eye contact, then let's meet. Photo/phone/e-mail. 4038 ✉

Fun, Down-To-Earth—Single, Jewish, LI female, 28, attractive/slim, 5'4", seeking active, mature, single Jewish male, 25-35. Enjoys outdoor activities, engaging conversations and tender moments. Photo/letter. 4009 ✉

Single White Male—40, seeking white female, 25-40, for serious yet adventurous times. Beach-goer a must. Must be into fitness and open-minded. 4032 ✉ ☎

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Russian Blond Beauty—Blue eyes, long hair, great body, 30, 5'5", wants to make her future husband happy. 4059 ✉ ☎

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Dependable, Sincere—Professional Jewish male, down-to-earth, seeks marriage with gentle female, 37-44. Photo. 4015 ✉

Professional Seeks Friendship—Divorced, successful white male, 42, seeking a lady (35-42), nonsmoker, who would enjoy doing things together such as hiking, movies, dinner, working out and watching sports. Must have a good sense of humor and wouldn't mind being hit with a pie. 3984 ✉

I'll Share Everything—With an attractive, smart, adventurous woman, 35-50. She must be sympathetic to my creative quest, creative herself or a bit off the beaten path. I'm 61, handsome, funny and smart; a successful visual artist with heart. I have a lot to share. 4035 ✉

Warm, Sincere, Affectionate—Jewish, Ivy-educated professional seeks woman, 28-plus, who's beautiful on the inside and the outside, fun to be with and easy to talk to. My interests include travel, music, movies, theater, tennis. Photo/phone, or e-mail: Warmwestsider@aol.com 4046✉☎

Outdoorsy Man—54, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 4033 ✉

Patient Male Therapist—Wishes to meet easygoing woman, 38-48. 4011 ✉

Nice And Easy—Divorced white male 57, seeks a female, 45-57, to join in th pursuit of happiness. 4029 ✉

Asian Admirer—Single white male, 35 good-looking, 5'10", generous, financiall successful, seeks attractive Asian woma for relationship. Photo please. 4062 ✉

Asian, 60-72—Nonsmoker, accomplished, for sophisticated, glamorou Italian artist, 61 - intelligent, spic homebody. Volkssixte@aol.com 4010 ✉☎

52, Single, Intelligent, Attractive—Russian woman seeks life partner. 4001✉

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NYMessage

East Side Italian-American Lady—Early 60s, divorced, seeking straight women/men for friendship/social life. 4022 ✉

Pretty, Petite, Spirited—Blond, green-eyed professional, LI woman, seeking an educated, energetic, unencumbered, nonsmoking male, 50-60, who loves sports, theater, movies, dining out, traveling. 4016 ✉

Mile-High—Pretty, single white female, 28, enjoys flying airplanes, travel, theater, music, more. Seeks adventurous, intelligent, successful, single white male, 30-45, to share activities and special times. E-mail: aviatrixxx@aol.com or 4042✉☎

Man To Man—Attractive, successful creative director, 52, seeks a man who values romance, intelligence, humor and integrity. Please be well-grounded, evolved and able to give and receive affection easily. davjos1@yahoo.com 4012 ✉☎

Beautiful, Sexy, Head-Turning Blond—Funny and soulful, with an appreciation for what's important in life. I am kind and loving, loyal and affectionate, Jewish, young-looking 30s, 5'6" and in-shape. The man I'd like to meet should be 34-48, kind, very handsome, funny and successful. Looking for something real and lasting yet exciting, with lots of chemistry. Please be serious. Recent photo important; I will reciprocate. 4051 ✉

Extremely Pretty Jewish Woman—Living in NYC, involved in own business, nusic, etc., etc... Would like to meet ttractive man (self-employed), 52-60, for un, friendship/romance. Photo. 4008 ✉☎

dealistic, Optimistic Man—49, 5'10", rim, attractive, clean-cut, sagacious, efined but unpretentious, liberal politics, raditional mores - loves classical music, thal dry wit. Seeks woman for mutual nspiration/marriage/family. 3980 ✉

Available!—Professional man in his 50s seeks woman in her 40s for long-term relationship. I live in NYC, and would love to share all it offers with the right one. I am gentle, caring and sensitive as well as fun-loving. Photo/letter, please. 4018 ✉☎

Optometric Physician—NJ - late 60s, physically fit, multitalented practitioner, writer, teacher, lecturer. Seeking bright, erudite woman of substance and humor for rewarding personal relationship. Photo, please. 4053 ✉

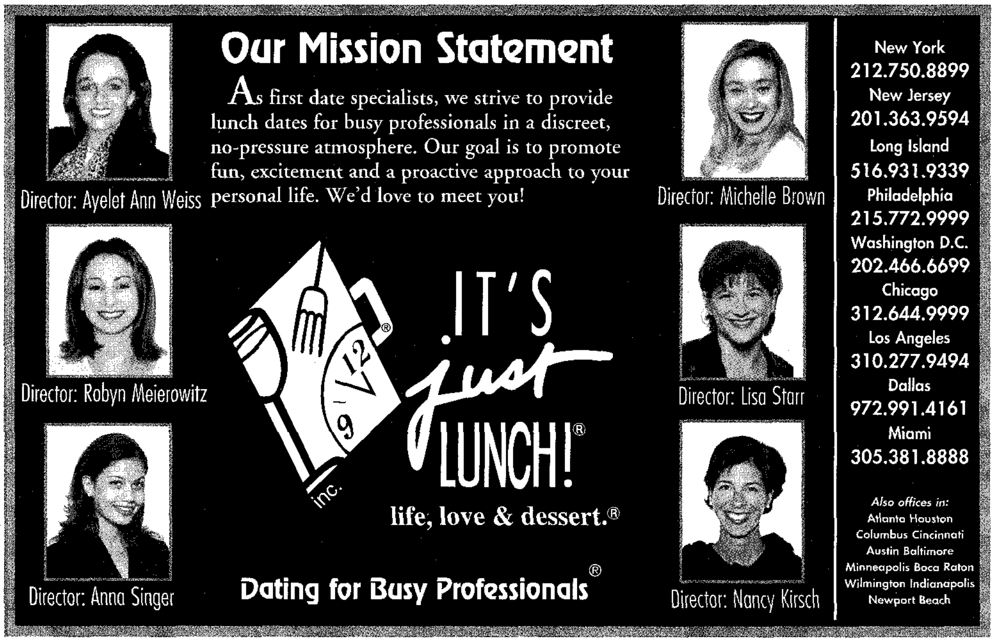
Spanish Male—37, good-looking, seeks attractive, 29-37 woman for fun. 4028✉☎

Seeking Special Man—Very attractive, professional, slim, warm, fun-loving and grounded female - enjoys travel, people, pets, theater, the arts, dining out. Seeks Manhattan male counterpart, 46-57, emotionally available and financially secure, for lasting relationship. Photo. 4007 ✉☎

Charming, Handsome—Highly successful, respected and innovative real estate developer (44). I am caring, sensitive, witty, love the ocean, playing sports, art and design. I am ready to share life with an honest, pretty, kind, smart, sporty, self-assured woman (30s/white) who is able to enjoy both haute cuisine and hot dogs. Please send me a picture and some words about yourself. 4014 ✉

Looking For Love—Jewish female, 34, 5'4", fit, sharp, beautiful, open, optimistic, fun, funny, sweet, creative, witty, affectionate, refined, traditional yet offbeat. Seeks similar male. Note/photo. 4047 ✉☎

Pretty, Rubenesque Woman—(40) seeks attractive, intelligent man (30s) for intimacy, films, dinner. No smokers/heavy drinkers. 4025 ✉☎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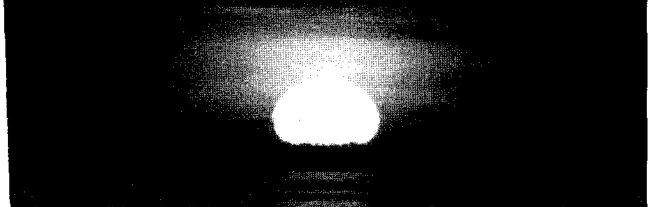
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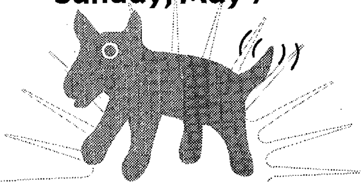
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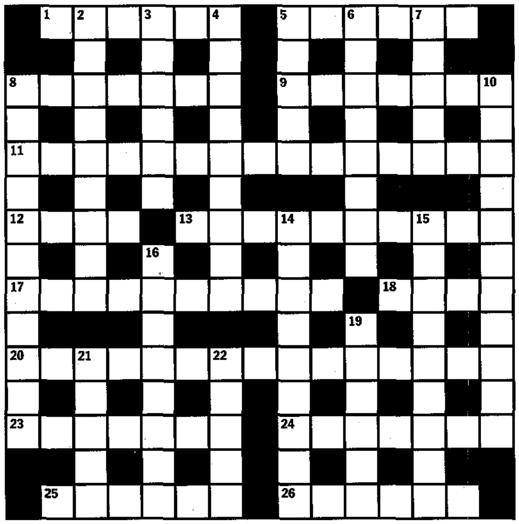
The 'Guardian' Crossword

ACROSS

1,25 See 9
5 Limn—leave one caught. (6)
8,11 Nothing like time on the border for taking on line in recording novel piece of elegy. (3,4,3,7,5)
9,1,25 Another of the same in springtime: fixed roof on car holding maker of set and game. (5,2,12)
11 See 8.
12 Socialist Guardian gets bed and breakfast. (4)
13 If you ——, —— too ("you" must be Keith Waterhouse). (6,4)
17 *Romance at Bergamo races:* morning off for "Du ——" (20). (6,4)
18 Sole addition for nose? (4)
20 Homework divine? I swear it! (10,2,3)
23,16 9,1,25's dance around poor Helen between roads. (7,8)
24 3 8 across was 16's bugbear. (7)
25 See 9.
26 The very latest three points. (6)



DOWN

2 Willing to go along? That's nice. (9)
3 Design in black and brown? (6)
4 Setting right in case of my death. (9)
5 Diabolical opening of this and that. (5)
6 Funny chap says he doesn't use plastic. (4,4)
7 Load is taken from snail in France. (5)
8 Museum suitable for last. testament—Araucaria's? (11)
10 Violin notes on river? Nonsense! (6-2-3)
14 *Much amusement provided by fate* on holiday in good weather. (4,2,3)
15 Choppers find cloth of gold on metal with wrong polarity .(9)
16 See 23.
19 Get travel writer from library? (6)
21 6 to go from *7:20* is his job. (5)
22 Gauzy stuff supplied by Jethro for a quarter. (5)

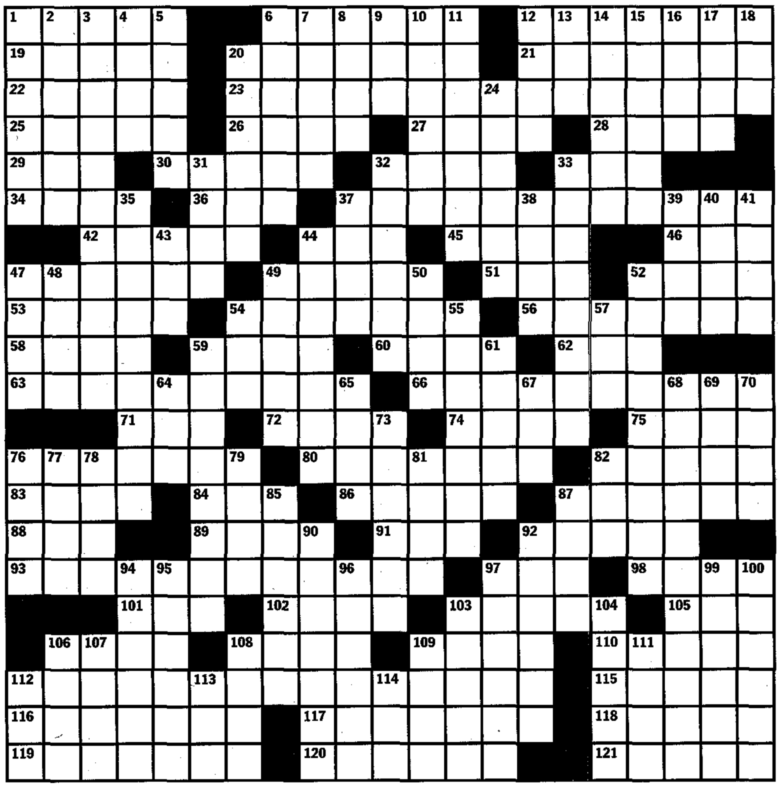
'May Play': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Arizona Indians
6 Wisconsin lake port
12 Cuts drastically
19 Juliet's "What's in ——?"
20 Sound-blocking device
21 Cardboard boxes
22 Lining fabric
23 Aged city executive?
25 Prefix for red
26 Is obligated to
27 Popular rapper
28 Levin and Gershwin
29 Teachers' org.
30 Courtroom happening
32 Flabbergast
33 For each
34 Traveler's tote
36 Rita Hayworth's Khan
37 Unlikely pancake topping?
42 Superman portrayer
44 ——jongg
45 Ugly Duckling, ultimately
46 Geological time span
47 Neighbor of Zambia
49 Heathen
51 Silent greeting
52 Tizzy
53 At a good clip
54 Heads for bed
56 Theorize
58 Right-hand man
59 Son of Ramses I
60 Need liniment
62 Meadow
63 Yucatan boxing highlight?
66 Fruit of the month?
71 Palais gala
72 Roger who played Nicholas Nickleby
74 Come down in torrents
75 "—— Shanter"
76 Tooth filling
80 Protected, as in a museum
82 Feeling tense, with "up"
83 Big blow
84 Homophone of 89-Across
86 Hoglike nocturnal mammal
87 Ring around the moon
88 Crater edge
89 Volvo rival
91 —— Tin Tin
92 Lisa of "The Cosby Show"
93 Song about Willie under divine influence?
97 Count Tolstoy
98 U.S. medals
101 Somme time
102 Tiny parasite
103 Pawns, slangily
105 Before, to Byron
106 Foundation
108 Classic Welles role
109 Volcano runoff
110 Room at the top
112 How I'm fixing the bottom of my skirt?
115 Rushmore, for one
116 Lagged behind
117 Perform surgery
118 Hand drum
119 Residence designation
120 "—— for the weary"
121 Prolific boys'-books writer

DOWN

1 Stripping the peel
2 More nonsensical
3 Musical set in a posh London section?
4 Roman god of love
5 French legislature
6 City of New Jersey south of Elizabeth
7 In a whirl
8 Bos'ns' shipmates
9 Ailing
10 Nakedness
11 Breakfast-table sights
12 Command to the cat
13 Install, as linoleum
14 Fighting forces
15 Like a cloudless night
16 Georgetown player
17 Baseball's Slaughter
18 Russ. state, under Communism
20 Embroidery star
24 Fame
31 Sitarist Shankar
32 Sandy Africa
33 Clock swinger
35 Not warlike
37 Crèche visitors
38 Where Vientiane is the capital
39 Janet of Justice
40 "Exodus" author
41 Liver delicacy
43 Animal that sounds like you
44 Afternoon performance
47 Milady, shortened
48 Samoan capital
49 The pumpkin eater
50 Most of a giraffe
52 Spurted droplets
54 Gun the motor
55 Confines
57 Lentil's kin
59 Erstwhile Ethiopian *emperor*
61 Kuwaiti bigwig
64 Carp at
65 Bivouac shelter
67 Math-proof abbr.
68 Chinese leader from *an Irish county?*
69 Last word of the Bible
70 Luke Skywalker's mentor
73 In short supply
76 Site of Mumtaz Mahal's tomb
77 Mutilate
78 Memorable soprano Gluck
79 Suffer audibly
81 What blackbirds were baked in
82 ——-Tiki
85 Gangland vigorish collector
87 Work the stove
90 Cause to begin
92 Evolved into
94 Polite affirmative
95 TV's "Remington ——"
96 "Resume speed," in music
97 Country-singer Lyle
99 Cower
100 District
103 Bigger than tehees
104 Brazilian dance
106 Troubadour
107 "Diary of —— Housewife" (1970 film)
108 The Katzenjammers old comics
109 Oepheus's *instrumer*
111 Fix-it item
112 Give —— try
113 Hoopster Unseld
114 With Lingus, airline Ireland



Solutions to last week's puzzles appear on page 1

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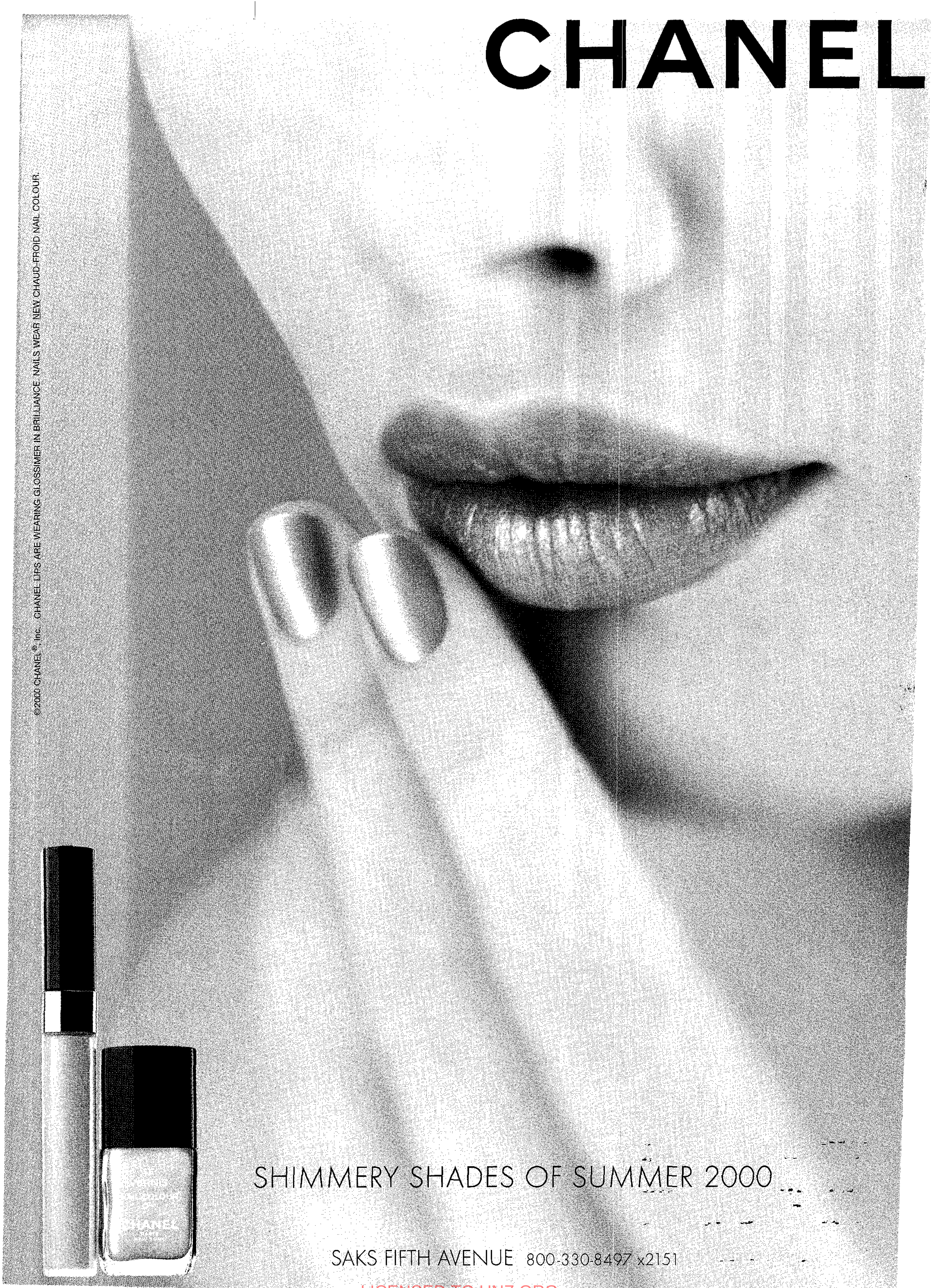
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